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JULY, 1975

(INCORPORATING VANITY FAIR)

VOGUE



FRANCESCO SCAVULLO

COVER: The all-time flattery of blue eye shadow, the new sophistication in the way you wear it: toned with grey—on the lids, as an under-eye liner. The products that do it all: Clinique's Snowblue Daily Eye Treat, grey Basic Eye Emphasizer. As for the porcelain-fine look of the skin, that's another beauty story in itself, and another page—119. Hair, Harry King of Cinandre; makeup, Way Bandy. . . . The dress—a streak of blue cashmere to the floor, with a matching cardigan. Halston Ltd. $350. Cultured Baroque pearl earrings, chains: Elsa Peretti of Tiffany.

FASHION

45 Vogue's Point of View: To Get Your Money's Worth Out of Fashion, You Have To Know What Counts
46–57 What Counts for Fall: The Key Looks
58–65 Fall Now: *Beautiful* Shoes!
70 The New Charm at Night . . . worn by Nicky Lane
74–79 The First Clothes You'll Want for Fall
96–102 Summer Refreshers: Watercolor Clothes To Pick Up Your Wardrobe Right Now
106–111 Vogue Patterns: The Best All-Year Wardrobe

40 Observations: Chinoiserie '75
43 Boutique: Summer Dressing

BEAUTY AND HEALTH

46 The Right Haircut, the Right Attitude
66 Beauty Now: An Honest-to-Good Change in Makeup
68–71 Everyone's Having Her Hair Cut; beautiful example, Nicky Lane
72 The Secret of the New Haircut
96–99 Summer Refreshers! Watercolor Makeup
100–103 27 Summer Beauty Savers
104 No Fun? Lust? Joy? Antidepressants may bring new life to your life. By Nathan S. Kline, M.D.

12 Ready Beauty: In Sight—contact lenses, glasses, sunglasses
16 Ready Beauty: Your Q.'s, Our A.'s—beauty queries from readers
18, 20 Hair Now
22 Beauty Checkout: Shape Shops with a Twist
38 Health. By Melva Weber

FEATURES

80 People Are Talking About. . . . By Leo Lerman
81 Big Big Big Time Gladys Knight and The Pips
82 Monty Python Exposed
84 Women Friends. By Diane de Dubovay
90 Art Where You Are. From Art-Talk Spellbinder Rosamond Bernier. By Kathleen Madden
90 Summer Art-Touring: Museums and Masterworks, guided by Rosamond Bernier

24 Horoscope. By Francesco Waldner
30 Upfront: Dance, Movies, Books, Art

LIVING

86–89 Weekends at a Snap with Robert Denning and Vincent Fourcade
92–94 Salad—Do-As-You-Please Food: Three Peppered-Uppers by Françoise de la Renta. Photographed by Irving Penn
95 Parisian Salads of Chef Guy Girard. By Arthur Gold and Robert Fizdale

8 Weekend Food

TRAVEL

34 Living It Up, and Up at Jackson Hole, Wyoming. By Despina Messinesi
36 Central City, Colorado: Operatown, U.S.A. By Despina Messinesi
112 The Passionate Traveler: Warsaw, Moscow, Vienna. By Allan H. Mankoff
116 Travelog

118 Vogue's School Directory

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CHARLES REVSON

Vogue Living

WEEKEND FOOD

Robert Denning and Vincent Fourcade believe in mixing guests—not food

For the weekend parties Bob Denning and Vincent Fourcade give at their Long Island seaside house (see pages 86-89), the planning starts in New York. There's much advance telephoning. . . . When things are fairly well firmed up, Vincent and Bob have a summit meeting with their devoted French couple, Maurice and Jeannine Dutto, who prepare much of the weekend food ahead of time. (Maurice and Jeannine dislike going to the country, but they cheerfully provide logistic support.) On Friday, they have beautifully packed cardboard boxes ready with the basic entrées for two or three weekend meals. Among these may be *boeuf à la mode,* roast chicken, duck *à l'orange,* boiled tongue, *fruits de mer.* . . . Here's how Jeannine cooks roast chicken: the cavity is stuffed with basil or tarragon (not both), half a stick of butter, and a whole onion; and the bird, basted with 1 cup white vinegar.

Vincent and Bob generally arrive in the country separately, but between them they round up the rest of the weekend supplies in short order: "all green things and tomatoes," fruit, flowers. Bob enjoys getting up early on Saturday morning, "riding around in the car," stopping at roadside stands for fresh local produce. At a nearby town with a large Italian population, he may buy olive oil, pasta, fresh basil, cheese. Last stop: the excellent fish market in their own village, where—depending on times and tides, what's running—he may get flounder or sole, sea bass or red snapper, scallops or mussels. And so back to the house, in plenty of time for a swim before lunch. . . .

This might be Saturday lunch:
Fillet of sole with butter sauce*
Boiled tomatoes*
Salad of watercress and cold cooked wild rice, with oil and vinegar
Poached fruit
White wine; coffee
(Recipes for starred dishes follow)

Fillet of Sole with Butter Sauce

Fish, scallops, and mussels are generally cooked in this way (it works with chicken breasts, too): Make a court bouillon with onions, carrots, celery tops, chicken bones, fish heads—whatever you happen to have. Put the fish in a steaming basket and suspend it over rapidly boiling broth—about 5 minutes for scallops, 10 for mussels, sole, or flounder. If scallops or mussels are being served, remove everything ugly from the broth (bones, wilted parsley, and so forth) and serve it separately. . . . The butter sauce is made according to Jeannine's method: Take a handful of shallots and chop very finely. Simmer in white vinegar until mushy—about ½ hour. Add 1 stick butter (or more) and beat rapidly with a wire whisk. Add to this coarsely chopped parsley or a fresh or dried herb.

Boiled Tomatoes

This is a delicious way of cooking vegetables, which Vincent and Bob (schooled by Jeannine) use also for zucchini and green beans: Boil tomatoes until tender, then put in a colander and let drip *(dégorger)* until thoroughly drained. ("You can also squeeze them a little.") Mash with a fork; add butter, salt, and pepper.

Dessert: peaches or pears poached with honey and brown sugar, served with a currant sauce—currant jelly thinned with a little rum or orange juice. (Good with fresh strawberries, too.)

We're assuming that Friday-night and Saturday-night dinners will come out of Maurice and Jeannine's box, with a few local embellishments. What about Sunday lunch? This might be where the pasta comes in: simply a lot of fresh pasta cooked *al dente,* served with butter and Parmesan cheese. With this, zucchini *dégorgé*-d and mashed by the method described above.

"Don't mix, separate," is one of the great Denning-Fourcade culinary mottoes. "Everything should be identifiable. Each vegetable should be beautifully cooked for its right time and served separately." They even separate ratatouille (hot or cold) into its component parts. "It avoids that goulash look." Sauces should always be separate, not dumped over the dish they go with. "I hate a ragout," said Vincent.

Vincent is diffident about his cooking; Bob is amiably cocky about his—"I feel insulted if people use salt and pepper." What would he do if a friend called up and said she was bringing four unexpected guests for dinner? Without flinching, he said, "I'd just run out and get four more pounds of zucchini." ▽







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Right: Two-piece pants set in a wool blend. Made in Italy. Striped bell-sleeve top with solid color insert and pants. Sizes 6 to 16. Green/white; black/white; camel/white. About $105.*

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Vogue Ready Beauty

IN SIGHT

The scoop on contact lenses, glasses, sunglasses

If you're stuck behind glasses that are heavy and make a dent in your nose or that slide off your face when it's hot . . . but you've avoided contact lenses because you believe they (a) hurt, (b) fall out, (c) are complicated to care for, or (d) make your eyes sensitive to the sun . . . there are some developments you should know about.

The Soft Facts

Soft contact lenses are made of a highly pliable gel-like substance that adds *ease in wearing;* they're popular with athletic people for whom peripheral vision, depth perception, and "stay there" qualities are key. *Responsible upkeep* —sterilizing, storing, and cleansing—is essential. Ratso Rizzo types will be discouraged from them by optometrists and ophthalmologists. A trusty name to look for when shopping is Bausch & Lomb's SOFTLENS Contact Lenses.

The Hard Facts

There are two effective processes that can improve the wearing of *hard contact lenses.* New or existing hard contact lenses can benefit from WETreat, which makes the moisture-rejecting plastic material of contact lenses hydrophilic (water loving). The surface of the WETreat-ed lenses attracts and uses water exuded from tear ducts, improving the *clarity of vision,* and making *longer wear more comfortable.*

In the manufacture of a new pair of hard contact lenses, an Ultra-Violet Inhibitor (UVI) process can be incorporated into the lenses. UVI protects sensitive eyes from ultraviolet rays in natural and fluorescent light, *lessening eye fatigue.*

You can have a new pair of lenses made that are both WETreat-ed and have UVI. The best way to know more about it . . . write the Invisible Lens Company Inc., 28 West 44th Street, N.Y.C. 10036 . . . they'll send a brochure . . . and consult your optometrist or ophthalmologist.

Tip: Washing your hands throughly before inserting lenses is key. As many soaps can leave a film on skin, a good bet is to use a pure, nonirritating soap like Neutrogena.

Shades

Sunglasses that *work* can be a real boon to everyone and are particularly sensible for particles-of-dirt-conscious contact-lens wearers and anyone who squints. Make sure that for full sunlight you have a pair that will pass no more than 30 percent of light and, for added protection, filters out both ultraviolet and infrared rays. (Note: plastic lenses cannot filter out infrared rays.) Good colors to look for in lenses are sage green and neutral grey. There are also photochromic lenses which change from *light to dark,* dark to light, depending on the ultraviolet-ray quotient . . . easy and safe for popping in-and-out-of-doors.

Optic Man: Elton John



Ace spec-sporter composer/musician Elton John has added a new dimension to eyeglass wearing . . . a slightly crazed cool. And what happens when a much emulated public figure makes it chic to see? Myopic fans follow suit, and a whole generation stops squinting. (Elton's glasses all made by Optique Boutique, 8653 Sunset Blvd., L.A.)

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Your Q.'s Our A.'s

Beauty queries from readers, with answers from us and experts we call on

Q. Age and a penchant for sleeping on my face have made my face sag. Is there any solution short of cosmetic surgery to remedy the problem?

A. Your skin can't fight gravity . . . and we're still studying sleep and skin, but there are ways to tone the muscles of your face. We asked occupational therapist Claire Wolf who has devised a system of exercises called Tone-O-Metrics (as a practical accompaniment to the introduction of new Tone Soap from the Armour-Dial people) to give us a mini-program. Her suggestions. . . .

FOR MUSCLES UNDER CHIN

1. Find the fleshy center of the triangle formed by the jawbones, under the chin. Press thumb up into the center while pushing tongue to the roof of the mouth.
2. With thumb in the same place, push tongue against closed teeth.
3. Press both thumbs up just inside the jawbone lines under chin, push tongue against bottom of the mouth.

FOR NECK AND CHIN

Lie on your back on the bed with head hanging over the edge. Lift head up and reach your chin to your right shoulder. Relax. Repeat, chin reaching to left shoulder.

FOR CHEEKS AND MOUTH

Pretend you are blowing up a balloon, keep lips pursed. Let air escape gradually through slightly opened lips.

Q. My major problem is puffiness under the eyes. Are there ways to eliminate this condition and help moisturize and firm the area?

A. According to Dr. Jack Mausner, vice president of Research and Development, Helena Rubinstein, the causes for eye puffiness are difficult to diagnose. First, he says, consult your physician to make sure it's not a systemic problem. If not, discontinue the use of all treatments and cosmetics, as puffiness could mean allergic reaction. Next, try using one product at a time, for a week or so, adding others gradually until you experience a definite reaction (then you can nail the culprit!).

As Dr. Mausner points out, the skin surrounding the eye area is 1/10 the thickness of skin elsewhere on the face. This means it will react most sensitively to any abuse. He suggests always using an eye-makeup remover that demands minimum energy, won't "pull" at the skin while taking off makeup. With eye-shadow colors and creams, too—more moisture in the formula, less rubbing and manipulation. The Helena Rubinstein Skin Life Deep Moisture line of eye color and care products were designed under Dr. Mausner's supervision with these thoughts in mind.

Q. The hair at the front of my head is thinning slowly and the rest of it is not in very good condition. What are the ways to hair health?

A. Even normal hair cannot look after itself, and it's more complicated when it's been colored, straightened, subjected to the sun and wind. Nourish your hair by putting good food in your diet. And give your hair a physical checkup. Pierre Ouaknine (woknеen) of Pierre Michel Coiffures/Hair Care Clinic, 6 West 57th Street, N.Y.C., recommends the services of a trichologist . . . a hair analyst who can put hair under the microscope and get to the root of the problem. The Pierre Michel Clinic uses René Furterer organic treatment products (as do many of the well-informed salons across the country) to shampoo and condition hair according to the results of the analysis. Also, Pierre notes, massaging your head at home daily can prove a great (and simple) help to hair health as it gets the blood to circulate, so reducing the chances that your hair will fall out.



I. Miller opens the way to Fall. Suede and kid accented on polished wood heels. 'T' in russet, green, camel or black suede. Quarter strap in brandy, olive, taupe, navy or black kid. About $50.00 each. Matching handbag about $60.00.

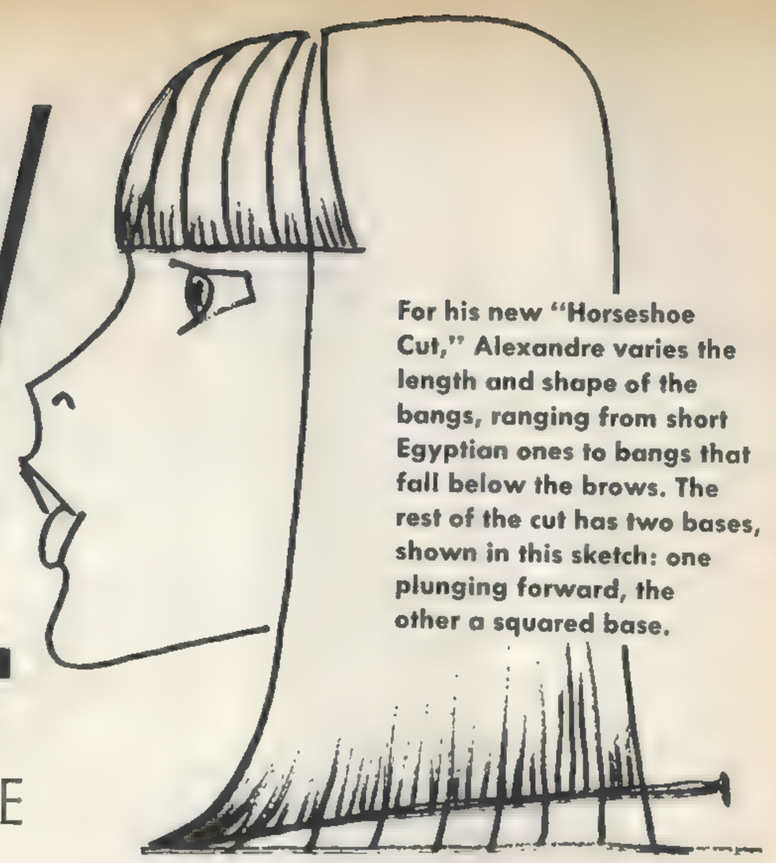
I. Miller

Visit I. Miller Salons in the following cities: New York, Eastchester, Boston, Atlanta, Chicago, Cincinnati, Troy, Dallas, Corpus Christi, Palm Beach, Kansas City, Pikesville. I. Miller shoes also available at: Battlesteins, Bonwit Teller, Frost Bros. and other fine stores.

Vogue

HAIR NOW

Some variations on a theme . . . natural conditioners that work in the sun . . . the square cut curled



For his new "Horseshoe Cut," Alexandre varies the length and shape of the bangs, ranging from short Egyptian ones to bangs that fall below the brows. The rest of the cut has two bases, shown in this sketch: one plunging forward, the other a squared base.

MORE BANGS THAN MEET THE EYE

Say "bangs" and a lot of people immediately picture a stereotype: hair that's straight, angular, and incapable of variations. Not so today. Today's bangs come in many guises, but mostly cut to be flexible. They can curl up or lie flat, be pulled to the side or worn in a fringe—but always their charm lies in their renowned ability to enhance the eyes.

MARY RUSSELL



Bangs can frame your face in one of two ways: 1. The line runs in a continuous soft curve from forehead to chin.



2. The second option is to square the frame by letting bangs intersect the sides at a sharp right angle, giving a geometric look.
3. To create a soft, piquant effect, pull back side hair and either curl or wrap it.





5. For a more tailored look, the shorter bang is worn straight across or casually brushed to either side.
6. Like a tidy cap, this cut stops just at the jawline and keeps the bangs low.



4. This version for Manuela Papdakis by Louis G, who brushes bangs back in soft waves.



MARY RUSSELL

KEITH TRUMBO



"A short haircut needn't be aggressive," says Roger Thompson, one of New York's top precision cutters. He keeps the volume full to add dimension and softness.

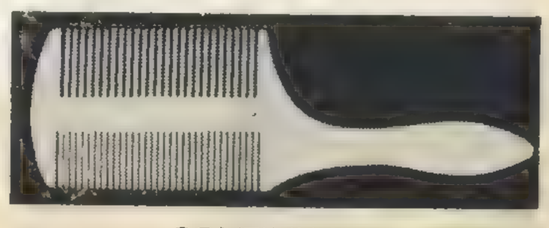


A super evening trick that Alexandre devised for Florence Grinda uses false-eyelash glue to attach tiny gold and silver stars through the hair.

SLEEPER ***Revive summer-beaten hair with an all-night treatment . . . rub in conditioner, wrap well, and let those eight hours go to work.***

VACATION HAIR KIT

Carita has dreamed up the perfect don't-make-a-move-without-it summer hair-care kit—everything packed in handsome plastic containers, left, with an optional, colorful vinyl carry-all. There's Carita Douce, a neutral shampoo for daily hair rinsing; Shampooing Les Sources for a once-a-week nourishing treat to keep hair from breaking; Brillantine Vegetale Carita, an after-rinse conditioner; and Gomme Carita, a pomade that helps hair dry straight. For extra protection, there's a wide-toothed comb (below) that slips easily through weak wet hair.



CONTINUED ON PAGE 20

After a decade of success *in Europe, L'Oréal is now introducing Kerastase hair-treatment products to the American market. Available at Louis-Guy 'D Salon in New York, and many other salons across the country, the Kerastase line was developed in close cooperation with leading medical authorities and is designed to correct very specific hair difficulties. It includes four Hair Baths (one for each possible scalp and hair problem) and five treatment products. As an additional aid to maintaining your newly healthy hair, Kerastase has three hard-working products to use at home.*





Does she...or doesn't she?®



1963 Sandy Wright
as she appeared in a
Miss Clairol Creme Formula ad.

She still does!



1975 Sandy Wright today.

What better tribute to Miss Clairol than these pictures that show the vitality, the beautiful healthy glow, the soft fresh color of Sandy Wright's hair as it looks now. Yes, after more than twelve years of using Miss Clairol Creme Formula.

Miss Clairol is the haircoloring with the professional reputation. It's the one women prefer for its natural tones... that stay beautifully natural week after week And no laboratory today has found a better way to cover gray. Leaves hair easy to manage ...with a lovely, lively touch!

Try it for haircolor the best it can be...at *any* price!

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To know you're the best you can be!™

Vogue Hair Now

CONTINUED FROM PAGE 18

While we all agree it's great to jump out of the shower and not trouble with our hair, sometimes the spirit cries out for a little romantic fuss. These two new styles from Carita, below and right, put eloquent curls into a sporty, geometric cut.





SARAH MOON

For curling the square cut, we like big, soft, and very loose waves

Far out! In every sense of the phrase, *below*, the ultimate what-to-do with naturally curly hair.



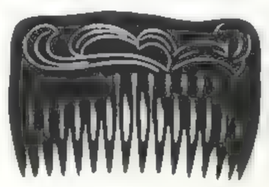
PYRAMID, BY ROBERT AT RICCI BURNS, LONDON

GRIPPERS

Sometimes it's a relief to get a momentary grip on free-swinging hair—plus, pinning it down is a good excuse to add some decoration . . . like the black comb with rhinestones (below, top right), *$6, and the tortoise comb etched in gold*







(above, bottom right), *$5; both available at Henri Bendel. Several charming clips to use in pairs, as J. M. Maniatis has done* (above left), *can be found in witty summer shapes.* Right: *the whale is $2.50; the starfish is $2.50; an excellent find for pulling back masses of hair is the wide clip, $8. All three ornaments are plastic and come in assorted colors. By Alexandre at Bendel's.*



Natural treatment in the sun

HERBAL OIL CONDITIONER

Randy Rick, style director of Glemby International's Jordan Marsh Beauty Salon, Miami, has developed a series of natural recipes for hair color and care. His conditioner is made with one-quarter cup of soy oil, one tablespoon of powdered rosemary. Massage mixture well into scalp, cover with plastic wrap, leave on hair half an hour.



MOISTURIZING AVOCADO TREATMENT



Enjoy a delicious avocado for lunch and save half for your hair—its high concentration of vitamins E and C make it a natural lubricator. Put avocado in blender and mash, adding one-quarter of the peel. Rub well into scalp and hair and leave on for about half an hour.

LEMON-YOGURT FRAPPÉ FOR HIGHLIGHTS

Randy Rick finds yogurt an excellent reviver for dull hair because of its high calcium and protein content. To add highlights, mix one-quarter cup lemon juice with one tablespoon of yogurt and thicken with one tablespoon of cornstarch. Paint through hair and leave on until mixture has completely dried.



FRESH-ORANGE-JUICE SETTING LOTION

The new sleek cuts call for the smoothest of heads, but if hair is constantly being dunked and dried, it doesn't stand much chance of looking groomed—and who takes setting lotion to the beach? But you *can* pack an orange, says Nicholas Guerrand, color director at Jordan Marsh Beauty Salon. Orange juice will hold hair.



JOHN HAYNSWORTH

Garolini

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Wilwood	Salt Lake City, Ut.
Leons	San Antonio, Tx.
I. Magnin	San Francisco, Ca.
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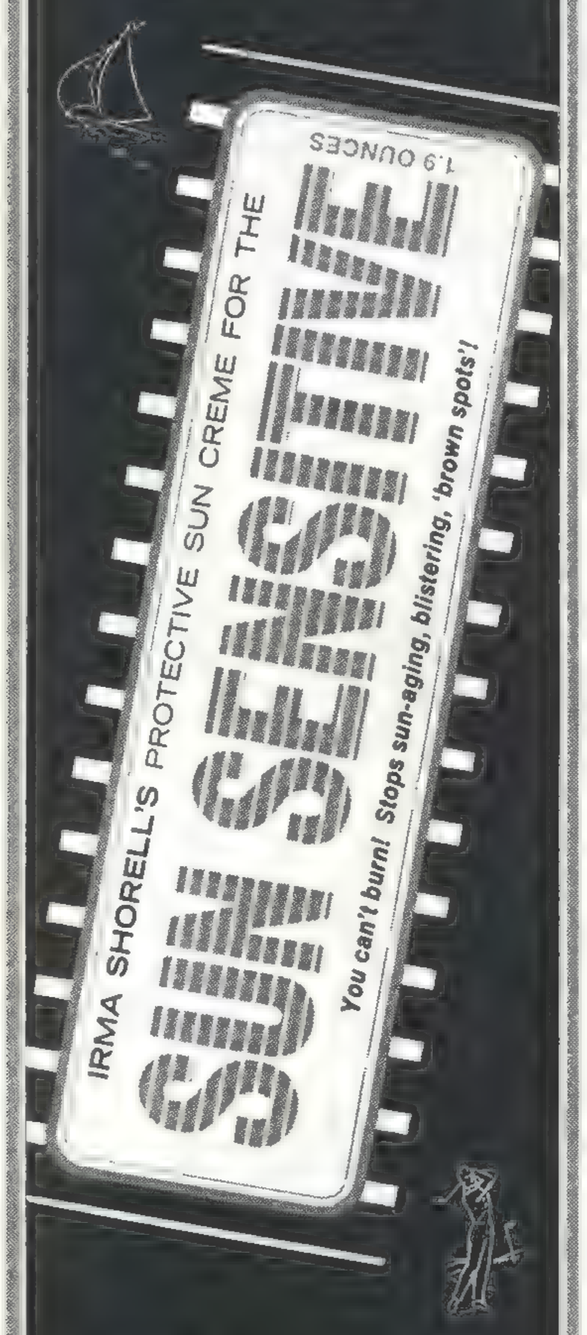
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A *MUST* for blondes, redheads — enthusiasts of fishing, sailing, golf . . . not oily or greasy, completely water repellent.

Irma Shorell's new SUN SENSITIVE works like a thermostat—stops OVER-TANNING. Stops sun-caused 'blotches' on face (even from The Pill). One application protects all day. $6.00

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SHAPE SHOPS WITH A TWIST

The good, the new, the out-of-the-ordinary: exercise parlors with panache

To exercise or not to exercise is hardly the question. It is nobler to look fit than like a sack of Wheatena. How to avoid the trap of assembly-line exercise, impersonal, one-dimensional, boring? You have to find the system that appeals to your sense of adventure/style/humor. Maybe an exercise place where you can prowl through the latest clothes designs from Paris, the Far East . . . because the boutique's in the building, run by the same people as part of the plan. Or a place where lunch is tailor-fixed with your body in mind. Another . . . a class specifically designed for post-mastectomy patients. Here, ideas we encountered in our search for different drummers who *marchent*.

I can't dance, don't ask me

Prying loose the latent hoofer in exercisers these days is Jacki Sorensen, originator of the Aerobic Dancing program (487 Park Ave., N.Y.C., and in YWCA's nationwide). We sent our most dispirited two-left-feeter to take the Aerobics; she returned to report great fun had by all as well as a worthwhile workout that is geared to trim and firm the body, exercise the heart and lungs. This is all done with inventive little dance routines to the accompaniment of current music . . . Bacharach to Beatles. Note to the self-conscious . . . no mirrors in sight, so you feel like Ginger Rogers even if you move like Buffalo Bob. In N.Y.C., (212) 752-0040.

Soft shoe or chouette

The choices at Dance 'n Shape, 201 East 36th Street, N.Y.C., are vast. Among the ideas . . . a "friends only" dance/exercise class that you organize with your own pals . . . take it together twice (hopefully) a week. "Lunchtime Follies," an aggregation of ballet and modern dance steps done in under an hour, time for a shower, then back to work. Backgammon lessons (honest) back to back with an exercise class. Arrange your own group by appointment. Sandy Berwald is the name to ask for at (212) 689-6579.

The real thing

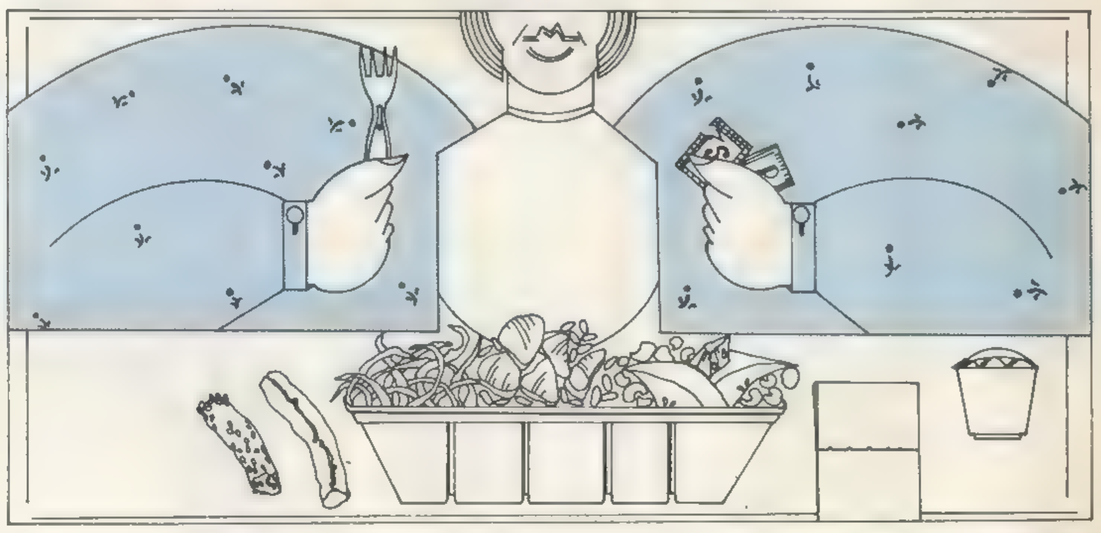
It's always heartening to see Chinese people eating in your favorite Chinese restaurant. There's something genuine about it. The New Arlene Erb Dance Center, 36 West 62nd Street, N.Y.C., is where you'll find the professional ballet dancers practicing. It's also where you'll find Arlene Erb and her hand-trained staff teaching normal (you and me) type people in the ways of grace and body-consciousness associated with dancers. Classes last an hour and a half, cost $3.50 per; you just park your ego at the door, relax, and enjoy. (212) 582-5450.

After mastectomy

One of the major problems faced by the post-mastectomy patient is finding a new set of muscles to take over the task of supporting the chest. This, according to Dorothy Hill, ballet instructor at the Manhattan School of Dance, 78 Fifth Avenue, N.Y.C. She has organized a complete program of simple ballet moves meant to exercise the whole body. Special attention is paid to rerouting the use of muscles in the upper body and back which must take on different work without distorting basic posture. Information at (212) 255-6563.

LUNCH BREAK—FOR EVERYONE

Nickolaus Exercise Center, with its act together in New York, Philadelphia, Richmond, and newly in Beverly Hills, is getting known for dance-exercises that beat the band. What it also has is an enviably coordinated lunch program called Dial-A-Diet Lunch. Each day a different menu, such as tomato stuffed with egg salad, spiced chick-pea salad, sliced pear topped with cheese, always with breadsticks and herbal tea. Total ticket: $2.16 per day, $9.45 per five-day week, $32.40 per month, whichever way you want to slice it. All you do is call and it's delivered. Some fantastic idea. (Available so far in New York, Chicago, Atlanta, San Francisco.) Call in New York (212) 689-6987.



DIANA HUFF ISHIMURO

A SHAPE SHOP IN A SHOP SHAPE



Washington, D.C., women are excited about Dorcas Hardin exercise classes held on the second floor of 1513 Wisconsin Avenue. We presume it's because the hour-long, six-to-a-class program keeps them in running shape on the Hill. We understand, too, that the first floor of Dorcas Hardin is stocked with the latest clothes, from designers on Seventh Avenue to tailors in Tokyo. Val Cooke, owner of the whole show, realizes her clients' free moments are fleeting, so combines in one area the threads and all the accessories to put together a look . . . not to mention the figure to wear it. (202) FE8-4460.

There's a little Eve in every woman.



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Can Your Mature Skin Wait Much Longer for This Night Cream?

Eventually there comes a moment in your life you can no longer postpone. You finally realize that your mature skin is undeniably ready for a very special kind of night cream. No friend will need to mention that the fateful moment has come. You'll know. Your mirror will tell you, very honestly, that it's time for you to discover enriched Olay Vitalizing Night Cream.

Now share the secret benefits of this singular cream, benefits sought after and appreciated by a fortunate group of women in many parts of the world who continue to achieve their youngest possible appearance. Olay Vitalizing Night Cream is particularly beneficial for the special dryness problems of older skin. A wealth of ingredients makes wrinkles less noticeable by softening and soothing away aging dryness. And as those aging little wrinkles and other unwelcome lines become less noticeable, you almost inevitably look your youngest.

A single touch tells you that Olay Vitalizing Night Cream is meant for you. This night cream is thick, rich, concentrated. No frivolous, fluffy, lightweight to apply so casually you'd hardly know it was there. Moisturizing ingredients, emollients and soothing unguents, especially appropriate for the very real dry-complexion problems of your mature skin, combine to smooth and cherish your complexion, to ease away dryness. Your complexion grows smoother and softer, beginning with the very first nights of use.

Olay Vitalizing Night Cream was created to be massaged on faithfully, thoroughly, carefully every single night of your life. Use firm but gentle upward strokes of your fingertips, beginning at the very base of your throat and working upward to your forehead. Pay particular attention to the skin around your mouth and eyes, areas where little signs of age can show themselves far too soon.

Be sure, too, to leave a light film of Olay Vitalizing Night Cream on your skin. This acts as a protective barrier that helps keep your skin's own vital moisture from escaping into the night. These silent hours of sleep are a most propitious time for skin enrichment.

Look in your mirror carefully tonight and answer honestly. Can you afford to wait much longer for this very special night cream?

Beauty Hints

If you always want your husband to see you at your very best, so that he thinks your youthful good looks "just happen," then you may want to use Olay Vitalizing Night Cream in total privacy. Massage on before your bath and let the cream work its beautiful magic while you soak luxuriously in a warm tub.

* * *

Your elbows, knuckles, knees and even your heels will respond gratefully to the soothing ingredients of Olay® Vitalizing Night Cream. Why deny them softening and smoothing?

(Advertisement)

HORO-SCOPE

From July 1 through July 31

IF YOU WERE BORN WHEN THE SUN WAS IN CANCER: You continue to seek after a special goal. Don't become impatient over small delays, but keep to your own pace and you will achieve what you want. You may be tempted to enter into risky business speculation, but take care. Next April, everything will change for the better; be patient. You will have excellent opportunities to increase your income and will be rid of a long-standing concern. In the coming year, the best periods in your emotional life will be: the month of December and, in 1976, January 27th–February 19th, March 16th–April 8th, May 3rd–27th, and June 21st–July 14th.

Aries MARCH 21–APRIL 20

July should be a rather calm month but will present good possibilities. You will accomplish much and enjoy a change in your surroundings. New and amusing acquaintances brighten your life. Favorable days to begin something new are the 19th–20th; for love, the 10th–11th; for social gatherings, the 6th–7th and 24th–25th. Take care not to offend elderly friends or relatives on the 8th–9th or 21st–22nd. A good Sun aspect begins on the 24th. **My advice:** If tempted to stray from the strait and narrow, control yourself.

Taurus APRIL 21–MAY 20

Now is a good time to solve personal problems; relatives give added help, and you act in a constructive way. A long-term business affair progresses well. Stick to it; you have good financial prospects. On the 10th–11th, you may face an unexpected situation which requires objectivity and care, but Mars, in your sign, gives you strength and an enterprising spirit. Don't exaggerate on the 16th–18th or 23rd–25th, and check a tendency to be aggressive. After the 10th, your emotional life flourishes. **My advice:** Make the most of favorable days—the 12th–13th and 21st–22nd.

Gemini MAY 21–JUNE 21

An unexpected offer brings you the chance to earn additional money for your private interests and your holidays. You have a successful new idea which you should try to realize as soon as possible; important people will be helpful. During the second part of the month, clear up a misunderstanding with a person near to you; otherwise, the unpleasant situation may drag on for weeks. Excellent days for love and friendship are the 14th–15th and 23rd–25th. **My advice:** The month favors new encounters. Try to get away.

Cancer JUNE 22–JULY 22

A month of favorable aspects and pleasant events. Don't make any important changes unless it's absolutely unavoidable. Conserve your resources and don't undertake business of a speculative nature. Your financial position will steadily improve and show interesting possibilities for the autumn. Now is a good moment to discuss with others your plans for the future; you will receive understanding and encouragement. You will have surprising and beautiful days on the 16th–18th and 26th–27th; rather negative ones on the 1st–3rd, 15th–16th, and 28th–30th. **My advice:** Have patience.

Leo JULY 23–AUGUST 23

There is much work for you to do this month, and you may have a hectic time of it. Keep calm, though, and try to deal with problems objectively. On the 4th–5th, you may encounter different opinions about how to handle a certain job; show your willingness to cooperate. You may have to cope with family matters on the 16th–18th, but don't get too involved in other people's affairs. A good Jupiter influence watches over financial questions—they won't give you any problems. **My advice:** Enjoy lovely days in your emotional life—the 1st–3rd, 19th–20th, and 28th–30th.

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Virgo AUGUST 24—SEPTEMBER 23

This is a most favorable month in which to realize your plans and private wishes. From the 10th, with Venus in your sign, a long and happy period begins; be optimistic and enjoy the good influences. Positive Moon aspects make things easy for you on the 4th—5th, 21st—22nd, and 31st. Don't make decisions during the first part of the month, and be careful that you don't encounter unexpected reversals on the 6th—7th and 19th—20th. Good news about financial matters gives you a bright outlook for the future. **My advice:** Travel with the person you love.

Libra SEPTEMBER 24—OCTOBER 23

Calm days, for catching up on your correspondence and general backlog. Avoid decisions or changes which could complicate your situation. Plan for the end of the year, when financial matters will be considerably improved. For the time being, concentrate on short-term business affairs without risks. Good days to see an important person are the 6th—7th or—as a second choice—the 10th—11th. Your private life should be delightful on the 23rd—25th. Accept an invitation for the 19th—20th to be with old friends. **My advice:** Don't let easy successes make you extravagant or thoughtless.

Scorpio OCTOBER 24—NOVEMBER 22

A lack of patience could cause you unpleasantness. Check your temper and avoid quarrels at work and at home. During the first ten days of the month, a rather delicate matter in your private life requires tact and diplomacy. Critical days are the 4th—5th and 10th—11th; for family matters, the 23rd—25th. In the second half of the month, your emotional life will be more harmonious. Enjoy a peaceful weekend on the 26th—27th; the 8th—9th are advantageous days for your career. **My advice:** With a negative Mars, you should take extra care of your health and avoid risky travel.

Sagittarius NOVEMBER 23—DECEMBER 21

You can profit by another person's regard for you and work out a cooperation for the future. Be serious about it and aware of your responsibilities. Imagination is a fine gift, but with Neptune in your sign, you may overestimate your power. Be careful with written matters on the 6th—7th and 12th—13th, then the Moon and Mercury are against you. On the 1st—3rd and 28th—30th, you may gain by lucky speculation. These days are also positive for love. Beware of rivalry on the 26th—27th. **My advice:** Don't become involved with a person of rather doubtful character.

Capricorn DECEMBER 22—JANUARY 20

The period favors all enterprises that you handle independently. Keep to your own field; it is not the moment to make big changes. Professional and financial problems could worry you on the 1st—3rd and 14th—15th, but you will find the means to realize your plans. Your family could create obstacles on the 8th—9th or 28th—30th, but your courage and resourcefulness will pull you through. Excellent Mars-Venus aspects bring happiness to your love life. Successful days will be the 4th—5th, 12th—13th, and 31st. **My advice:** Don't let minor troubles spoil your romance.

Aquarius JANUARY 21—FEBRUARY 18

Something will not give you peace. Rely on your own intuitions, but only after sleeping on them. Don't act upon sudden impulses. With a fairly good Jupiter influence, everything will end well. A personal relationship may cause domestic problems. Don't make a decision on the 4th—5th or 16th—18th. Imprudence could cause serious trouble. Be careful on the 10th—11th and 31st; listen to good advice. For love, the 6th—7th and 14th—15th will be lucky days; visit friends on the 19th—20th. **My advice:** Be tolerant and calm; avoid quarrels.

Pisces FEBRUARY 19—MARCH 20

You have quite favorable prospects this month, will make headway in your activities and will advance through helpful cooperation. After the 13th, a good Mercury aspect is useful for business, small trips, and everyday problems. You will be intensely enthusiastic over someone new. Have a pleasant flirtation, but don't expect a long-lasting relationship. The weekends of the 12th—13th and 19th—20th are not particularly favorable; your best days are the 8th—9th and 16th—18th. **My advice:** Don't be too influenced by a strong-willed person.



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Scholl

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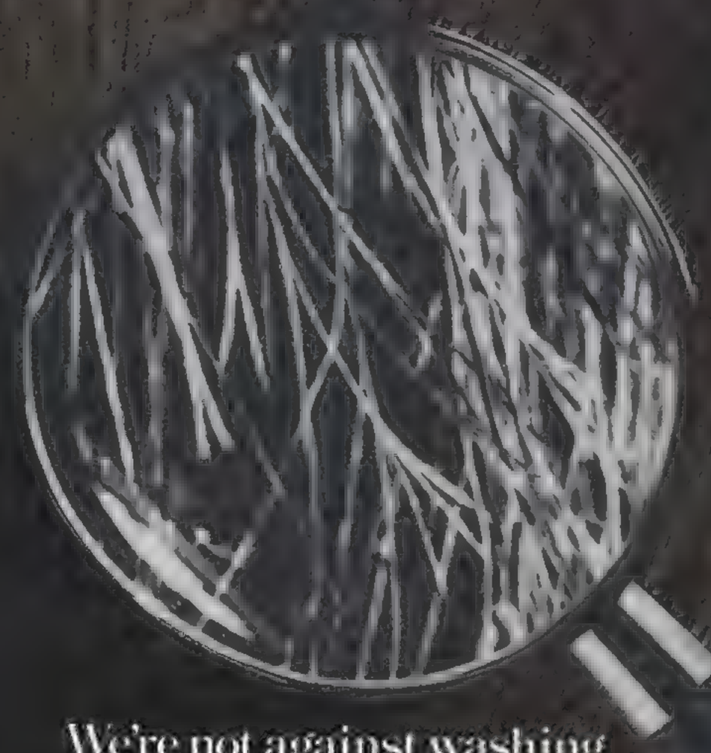


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UP FRONT

What to see, read, listen to, and watch for...

movies

★★★The Invitation
A Swiss movie—bittersweet as chocolate, doesn't melt in your hands, a real treat—wonderfully acted, because (1) the script delineates characters with rare attention to detail, and (2) the actors show a genius for interpreting and adding to this company of curious eccentrics. An office worker inherits an estate in the country. He invites his colleagues to an all-day party there. A lot happens that is funny and sad. A mysteriously poetic yet ordinary picture. Directed by Claude Goretta.

★★The Wild Party
Poignant Hollywood in the 'twenties. A silent-screen comedian, behind the times, makes one last movie and premieres it at his palatial home. A party becomes an orgy and, by morning, tragedy occurs. James Coco plays the comedian, Jolly Grimm, with anxiety and indelicate nuance . . . his touch of sadism released by sentimentality and tears.

Raquel Welch is both beautiful and intelligent, as she plays dumb and faithful to Jolly Grimm. She takes anything, as long as he respects her mind; but when he changes and insults her, she does him dirt.

Another do-wacka-do, do-wacka-do, wah-wah-wah production, directed by James Ivory in a mastodon manner.

★★Monty Python and the Holy Grail
I never miss Monty Python on television Sunday evenings. Whatever I'm doing, wherever I am, I stop and come home to their madly funny unsocial satires. In this, the group's second movie (the first, *And Now For Something Completely Different*, was a series of sketches that drew me to the screen like charcoal on 100 percent rag paper), they have given their special brand of lunacy a sort of plot as they tell the story of King Arthur rounding up his knights and searching for the Holy Grail which God reveals to them as an animated chalice in the sky.

The horses are invisible, but we hear them galloping and cantering as coconuts are banged together. As the Python knights go through the forest, they meet a terrible knight who challenges King Arthur. He loses his arms and legs but remains aggressive and rambunctious, threatening to bite King Arthur (all he has left are his teeth).

Another gag I enjoyed is King Arthur and his knights meeting up with a three-headed knight who can't make up his mind or his heads about what to do with King Arthur (to let him live or die). If you like sophomoric humor, moose (in suggestive poses) who never appear though they are promised in the titles, and cows jettisoned as weapons, go see this movie—it's audaciously absurd.

★Once Is Not Enough
Billed as Jacqueline Susann's *Once Is Not Enough*, about (?) the near-incestuous relationship between a movie producer and director who is down on his luck and his beautiful daughter named January.

January has no mother, and so her father tries to be all things to her. She has always lived in luxury, so to keep her living high off the hog, he marries the fifth richest woman in the world. The condition of the marriage is that he learn to play backgammon and escort his wife every year to Palm Beach, where she has an estate. She, of course, is not demanding in bed since she has a female lover, etc.

Kirk Douglas is the father, Alexis Smith is the rich woman, Melina Mercouri is her lover, and the only amusing person in the movie is January's friend Linda, played by Brenda Vaccaro who has a beautiful face and a talent for comedy. The movie is not high camp but low swamp. If you plan to view it, make sure you bring rubber boots for wading and a plane with pontoons to rescue you.

—ROSALYN DREXLER

dance



MARTHA SWOPE

★★★★ *Star-brightest on-your-toes spectacular of this summer is that venerable balletomane's joy-and-giggles* Raymonda, *in a razzle-dazzle full-length revival staged by Rudolf Nureyev for American Ballet Theatre and danced by him with Cynthia Gregory (both above). He says Cynthia is America's "best ballerina." Glorious surprise: Erik Bruhn's reemergence from retirement to dance the role of Abderbachman, the Saracen—that's the kind of* Grand Ole Opry *ballet* Raymonda *is. July 1, in New York—L.L.*

books

★★★The Save-Your-Life Diet
By David Reuben, M.D. (Random House). The point of Dr. Reuben's book is on the cover: "High-fiber protection from six of the most serious diseases of civilization." Old P.T. Barnum couldn't do better, for Dr. Reuben delights in the expansive medical statement. His exaggerations glow with showmanship.

In spite of his publisher's calliope, Dr. Reuben gives convincing-to-the-public reasons for eating bran and other roughage that go far beyond the old bulk function. He promises protection from cancer of the colon and rectum, from heart attacks, freedom from symptoms of diverticulosis, protection from appendicitis, real hope for obesity, and help in dealing with hemorrhoids, constipation, and varicose veins.

The old reasons for eating natural bran are still valid, but Reuben has added different and stronger arguments; he has also added some bran recipes by his wife. *Note:* Don't go in for self-help medicine, ask your doctor (if he is up on current theories on bran) before embarking on Dr. Reuben's advice.

★★Without Feathers
By Woody Allen (Random House). This burlesque of thought, not style, is logical from a lunatic's point of view. At times it veers from succulent to dry pebbles, stuffed with glories and failures. Among its glories, the memoirs of Big Flo, a speakeasy owner during Prohibition "who had to give up her lifetime ambition to become a classical violinist, when she realized it would mean studying the violin." A friend of Ned Small, a man of great charm, she said he was "famous for breaking both your legs if you disagreed with him." The usual warning about funny books: do not read these chapters in a clump but spaced out like the author.

★★Judy
By Gerold Frank (Harper & Row). Obsessed with her own legend, Judy Garland never understood it. She felt the "terrible force of self-betrayal" like F. Scott Fitzgerald's Jay Gatsby. In spite of her brilliance as a performer, she lived a life of terror as disorganized as a tantrum. According to Gerold Frank, "she would say, 'Nobody's to blame; I did it all myself, nobody did it to me.' "

At other times Judy's fury descended on her mother and Louis B. Mayer, head of Metro-Goldwyn-Mayer, who transformed a thirteen-year-old girl during the Great Depression into a superstar. Everyone knows of her rise and fall, of the pills, the fat, the whiskey, the husbands, the extravagances and debts, the suicide attempts, the rages, the tumult.

"It is not impossible," wrote Frank, low-keyed, pragmatical, "that she set up failures and cataclysmic denouements because deep in her was the need to prove that she could rise from the floor, that she could make the comeback —that curious, incredible arrogance made of two absolute opposites: a conviction that she was

(Continued on page 32)

**** Do anything to hear, see, or read it *** Definitely worth your time and money ** Good work, deserves attention * Take note, if it suits your taste —* You have been warned

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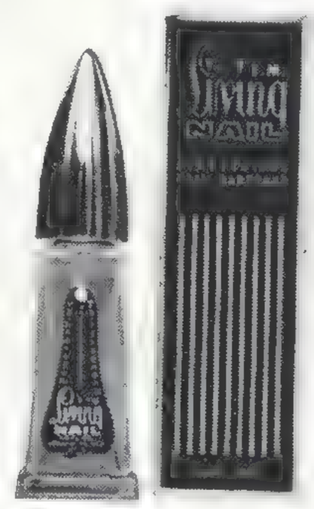
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Vogue Upfront

CONTINUED FROM PAGE 30

a fraud, without talent, and could only fail miserably and humiliatingly, and an equal conviction that she was the champion of them all, the omnipotent superstar."

Gerold Frank in 654 pages explains everything too much, too long. Precisely, he debunks her lies to the press, exonerating her villains, especially Mayer and her mother.

To the end Judy Garland remained a desperate, timid, undisciplined child, aging but not maturing, who never held the love interest in movies beyond her adoring audiences. When in her teens, Metro gave her roles in which the heroes loved someone else while she stayed the friend, she cried. Lillian Burns, a MGM dramatic coach, once said to her: " 'Oh, Judy, my dear, you have a priceless gift. You can be anything you wish in the theater! Judy, there isn't really anything you can't do if you want to do it!'

" 'Except one thing,' said Judy. 'Except that when I sit down at a table opposite a man, all he can see is my head. I haven't any neck.' "—ALLENE TALMEY

art

★★★★The Condition of Sculpture

A major view of new works by younger British and foreign artists at the Hayward Gallery in London is an occasion to review the current situation in modern sculpture. Because the English school, and its *chef d'école* Anthony Caro, has been especially vital in the last decade, the show is an exciting look at contemporary three-dimensional art.

★★★Beautiful Nightmares

Even before Freud discovered the unconscious, prophetic artists were expressing secret, irrational fantasies. A contemporary of Goya, Henry Fuseli also experimented with imaginative new interpretations of history and myth, invoking the mysterious and the diabolical: the darker side of life that was to dominate the Romantic movement Fuseli helped inspire.

This month, the Petit Palais in Paris honors this Swiss-born painter who chose England as his adopted country with a comprehensive exhibition of paintings, drawings, and sketches. Like his friend the visionary poet and painter William Blake, Fuseli introduced his audience to a new, sometimes terrifying, spectrum of emotion and sensation in which dreamlike irrationality replaced the heroic classicism of the preceding Age of Reason. Describing Fuseli, the poet Coleridge maintained: "His domain was in air and hell, the clouds and the grave."

Seen now from a contemporary point of view—informed both by mysticism and by psychoanalysis—Fuseli's contribution to the modern consciousness seems greater than ever. He emerges as one of the authentically original masters of the crucial moment when Rationalism succumbed to the darker currents of a long repressed but perhaps more human irrationality.

In Fuseli's illustrations of Homer, the Bible, Dante, and Shakespeare, monstrous delusions rather than a heroic ideal dominate a modern vision of the classics, in which beautiful nightmares have replaced the sweet dreams of the Age of Reason.

★★★Matisse Drawings and Sculpture

Also in Paris in the month of July at the Musée d'Art Moderne, an exhibition of drawings and sculpture by Henri Matisse contains some provocative unfamiliar works by one of the giants of modern art. As always, Matisse is a sight for sore eyes.

★★★More Masterpieces from Russia with Love

Following by a fortnight the joint Soviet-U.S. space shot, in late July the National Gallery of Art in Washington will exhibit masterpieces of European painting, including Rembrandt's famed portrait of his wife Saskia as the goddess "Flora" and Caravaggio's rarely seen "The Lute Player." The first time the Russians have ever loaned Old Master paintings to the United States, the exchange, organized by Armand Hammer, the industrialist who ran a Moscow factory and knew Lenin, represents Russia's tribute to the American Bicentennial.

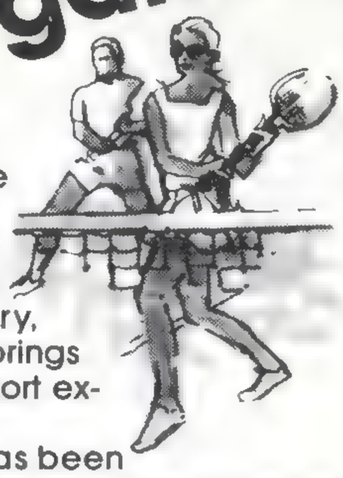
★Environmental Sculpture

Getting more and more attention these days, public art, especially environmental projects involving landscape, is featured at a summer show at New York's Zabriskie Gallery. Young experimental artists Anne Healy, Lloyd Hamrol, Athena Tacha will exhibit models, drawings, slides, and photographs in the gallery at 29 West 57th Street and works at the Graduate Center, City University of New York.

—BARBARA ROSE


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Vogue Travel — **By Despina Messinesi**

LIVING IT UP, AND UP . . . AT SIX THOUSAND FEET

Jackson Hole, Wyoming: wildflowered meadows, purest air, National Park-lands, friendly stay-places

Jackson Hole's climate is like that glorious cold-hot concoction Baked Alaska. From a chilly morning, the temperature climbs to a hot midday, then after sunset plunges to a downright shivery crispness by midnight.

Six thousand feet above the sea and fourteen miles across, Jackson Hole, a high mountain valley, lies cradled between the spectacular spiral peaks of the Grand Teton and heavy Gros Ventre Ranges in the northwest corner of Wyoming.



The dazzling Grand Tetons rise straight up from the valley

When you land at Jackson Airport, you step right into that stupendous preserve Grand Teton National Park, which takes in almost everything you see. Teton Village—a knot of weathered buildings standing at the base of the perpendicular Teton Range—and the Western town of Jackson, with its boardwalks and swinging bar doors, lie just outside the park.

The eight-mile drive to Teton Village from the airport gives you a sampler view of what the valley is all about, in addition to the magnetic dazzle of the Teton Range. (The Tetons are rather like the eyes in Byzantine icons which seem to follow *only* you as you move about.) Along the road, you pass forests of lodgepole pines with such delicate needles they could be skeletons of tiny fish; flat, open meadows colored with lavender asters, grey sage, spreads of little yellow wildflowers; woods of ghost-white aspen tree trunks, their leaves shimmering silver; willows bending over lakes; and you hear, gushing over rocks, turbulent streams you know can only be mountain-cold and pure as snow.

Towering over the handful of lodges and chalets at Teton Village, the tall, Alpine steeple at the lift base accentuates its Swissness. Don't miss the tramway ride to the 10,466-foot summit of Rendezvous Mountain. Take a heavy coat, wear nonskid shoes. Move slowly at the top, you may feel short of breath, even dizzy. After the second or third day, the two-and-a-half-mile ride from the valley to the top is a lark.

College students who love everything to do with the Great West—mountain climbing, fishing, hunting—maneuver the trams and serve as waiters, desk clerks, maids, and cooks in the lodges. For these prize jobs, students apply almost a year ahead. Healthy, enthusiastic, and brimming over with joy, the boys and girls add a large dose of *joie de vivre* to the valley.

Except for its name, Hilton Inn at Teton Village differs from the rest of the Hilton chain. Resembling an oversized caramel-colored chalet with steaming outdoor pool, flowered balconies *à la suisse,* rooms with antiques, Oriental rugs, and canopied beds, the Inn is run like a house. When the cook fails to show up for breakfast (after a night on the town, maybe), a boy/girl of the staff fills in. No bickering when, across the vast empty meadow, sunrays stain the Tetons.

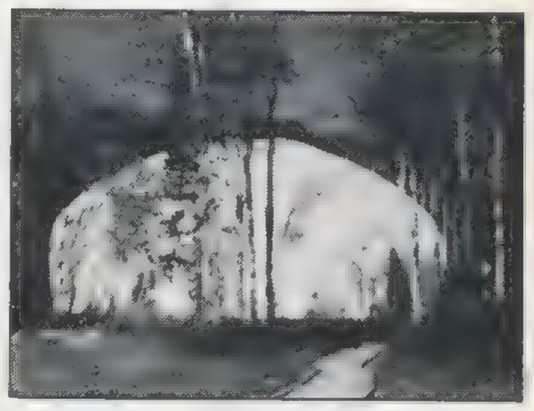
Some visitors choose the smaller Alpenhof next to the tram lifts. Special: its luncheons on a sunny terrace and the good dinners served by candlelight in the cozy dining room. From guest rooms facing the forest, actually the least expensive, you feel as if you were spying on wildlife.

Simply the name Mangy Moose Saloon, splashed across the wall of a barny building, traps newcomers; but, for the valley people, Mangy Moose is a tradition. You dine well on steaks, trout, and piping-hot mushrooms still sizzling in frying pans served by college girls in flower-sprigged long skirts. Help yourself at the huge salad bar—you could dine on just salad.

Three miles down the road from Teton Village, you can play tennis—whether it's seventy degrees or minus twenty—at the new Jackson Hole Racquet Club. Remember to use high-altitude balls no matter what the season. The Club provides two indoor courts under a moon-white bubble (the only indoor courts in the state), four outdoor courts, and runs three-day tennis mini-clinics in summer.

A new, large-windowed clubhouse with sauna, massage, exercise room, whirlpool baths, and a restaurant and bar overlooking the heated pool will be ready at the Racquet Club by midsummer. Until then, the small pro shop serves hot chocolate to members sitting under the aspens.

The Racquet Club, spread over acres of pines and aspen woods, operates as a full-fledged resort. Clusters of two-story buildings built mainly of cedar and other natural woods, both inside and out, provide gay, streamlined studios as well as one- and two-bedroom apartments with living rooms. All have fireplaces, kitchens, bars, washing machines—the works—and may be rented at reasonable rates for one-night stands or longer.



Bubble covers two tennis courts in the aspen woods at Jackson Hole Racquet Club

Now until October 31, a special three-night package for two persons staying in a studio with free tennis, including the ride to and from the Jackson Airport plus shuttle bus service to Teton Village, costs $91—say about $15 a night for each of two people. Worked out mathematically, the longer you stay and the more people there are sharing a larger condominium, the less it costs for each person. (It does pay to travel in packs like those delicious sixes of Coors beer.)

For further information about Teton Village, write Vogue Travel, Dept. TV, Grand Central Station, Box 3374, New York, N.Y. 10017.

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Vogue Travel **By Despina Messinesi**

OPERATOWN, U.S.A.

In Central City, Colorado's live ghost town: Mozart, fashion, history

Can you imagine dialing Directory Assistance in a metropolis with a population of 1,391,000 for the telephone number of an opera association and having the telephone operator give you not only the number but the opera program as well? This did happen when Vogue dialed Denver for the number of the Central City Opera House Association.



Star performances at 1878 Opera House rev up the whole town

"I know the number, I called the Central City Opera this morning to reserve my seats," said Miss van Bocken, the Denver operator. "This year, they are having the American premiere of *Scipio Africanus* [written in 1664 by Pier Francesco Cavalli], on July 19, and giving Mozart's *Don Giovanni,*" she said, speaking enthusiastically about the Central City operas.

Every July and August, the Central City Festival revs up the old mining town in the mountains some forty miles from Denver, Colorado. The opera and drama draw performers of world fame and act as the springboard to stardom for novices.

Central City is a live ghost town with a carnival smell of popcorn mingling with crisp mountain air. On Main and Eureka Streets, unchanged since the Gold Rush days, stand the Gold Coin Saloon, the oldest bar in town; Wells Fargo Express; the Glory Hole Tavern; and many old buildings turned shops. Also unchanged is the old-fashioned train puffing back and forth with sightseers along a narrow-gauge track, whistling three times.

Built in the heydays of 1872, Teller House, *le grand hôtel*—now handsomely revived by the Central City Opera House Association—remains the town's showpiece. In an outrageously feminine salon designed for that naughty belle Baby Doe Tabor, you marvel how the fragile gold-leaf chairs covered with pink silk satin ever reached Central City across the Rockies, how the carved Belter furniture from New York survived the trip and wonder who ordered the lovely window shades with designs of the Colosseum from Rome for the Eureka Room with its frescoed ceiling of chariots carrying cherubs veiled in pink. Everything spells moneybags, even the mirrors backed by diamond dust that cast particularly soft and flattering reflections.

Next door to Teller House and of about the same vintage, stands the sturdy pink stone Opera House with its classic mansard roof. As it did in the old days, the audience sits on hickory chairs, except now they have red velvet cushions; and a bellringer wearing a tailcoat, now a college boy, signals curtain time.



Choo-choo train with canopied open-sided cars hauls sightseers

To raise funds for the Opera House Association, Neusteters, a chic, civic-conscious Denver specialty shop, stages annual fashion shows in the Opera House that come off as musical extravaganzas. Women from as far off as California and Mexico fly in for the performances, others drive over one hundred miles; and, from Denver, more women arrive in busloads.

This year, the all-American fashion show will be held on August 12 and 13 at 2:30 P.M. Show tickets, including a fabulous haul of gifts, cost $17.50; a special pre-show luncheon served at Teller House costs $7.50. Neusteters sells tickets for the fashion show and luncheon and, of course, sells the new fall clothes shown on the runway. Everybody benefits.

For further information on Central City, write Vogue Travel, Department CC, Box 3374, Grand Central Station, New York, N.Y. 10017.



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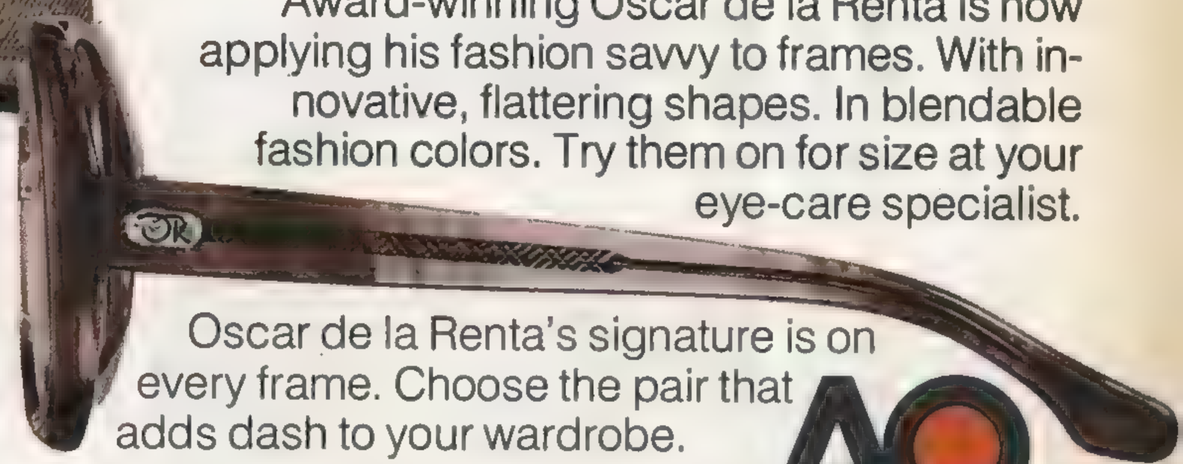
Hello, Big Eyes. Oscar has a flair for drama. The sculptured styles, six in all, reflect it.



From here to infinity colors. Two-tone color-fades are better than one. Shading from the pale to the intense. Smashing.

Swirl, girl. Colors start with basic fashion hues, apricot, plum, blue, lavender, wine, honey. Three tones swirl into one. Beautiful.

Award-winning Oscar de la Renta is now applying his fashion savvy to frames. With innovative, flattering shapes. In blendable fashion colors. Try them on for size at your eye-care specialist.



Oscar de la Renta's signature is on every frame. Choose the pair that adds dash to your wardrobe. Even if you don't need glasses. Give yourself an Oscar.

AO® American Optical

To see and be seen in

By Melva Weber

HEALTH

Why you should be watching your blood pressure . . . the truth about dieters who don't lose weight . . . when a fever could be a blessing . . . and a kiss alert

KEEP AN EYE ON YOUR BLOOD PRESSURE

Who should watch her blood pressure? Every one of us, certainly, so far as to have blood pressure measured routinely, since this "silent" disease may have no symptoms. When blood pressure is found consistently above 140/90, your doctor is alerted, may not prescribe medicine but will keep regular watch. These numbers signify the threshold of hypertension, the medical name for high blood pressure. When pressure approaches 160/95, medical treatment may be needed; a physician's guidance, definitely. Why two numbers? First is systolic pressure, blood-vessel resistance when heart muscle contracts; second is diastolic pressure, the score at full expansion.

To keep up with new knowledge, new treatment methods, new drugs for high blood pressure, practicing doctors gather for intensive postgraduate study, learn from the nation's top experts. One such, Dr. James W. Woods, professor of medicine at the University of North Carolina, urged physicians to explain to patients the importance of *staying* under medical supervision once treatment has started. Treatment is a lifelong commitment, said Dr. Woods, a necessity for preventing consequences of high blood pressure, which include stroke, heart failure, kidney damage.

Young Black people have higher-than-average risk of developing high blood pressure; so do persons with high blood pressure in their families. Health measures for preventing or holding down high blood pressure include these:

- In your meals, reduce sodium (particularly table salt).
- Eat less fat, and stress unsaturated fats—such as vegetable oils. Overweight people should reduce weight, especially when high blood pressure is already present.
- Don't smoke.
- Take regular exercise.
- Make any needed life-style changes to avoid stress.
- If you are taking oral contraceptives, your doctor may prescribe discontinuing the Pill for a three-month trial, to find whether high blood pressure in your case is Pill-related or not.

Another teacher of physicians, Dr. Joseph A. Wilber of the Georgia Department of Human Resources, discussed ways doctors can prevent "dropouts" among high-blood-pressure patients. People may stop taking their medicines because their symptoms go away, said Dr. Wilber. Or they may misunderstand the doctor's instructions. Or the doctor may not give proper instructions. Or mild side effects may cause them to stop taking a medicine, instead of reporting to the doctor. It's not just the poor and uneducated who become treatment dropouts, Dr. Wilber reported; college-trained professional people are just as likely to stop treatment. He stressed: "Patients must take their medication every day, *especially* when they feel well. When they don't feel well, they should call the doctor."

FEVER THAT'S GOOD FOR YOU?

Today it is common practice to take an antipyretic, or fever-reducing drug such as aspirin, at the first sign of a rise in temperature. Is it really best to quench fever even in mild infections such as common colds? Physiologists at the University of Michigan Medical School aren't so sure. Choosing as a test animal the lizard *Dipsosaurus dorsalis* (because of its near-perfect adaption to controlled temperatures), the Michigan research team found the animals survived bacterial infections better if their body temperatures were elevated to fever levels. Body defenses seemed to work better, and growth of infectious bacteria diminished. However, *high* fever over prolonged periods was found harmful. The Michigan scientists see evidence that moderate fever in illnesses of short duration may actually be beneficial to humans.

RISK IN A KISS

Infectious mononucleosis, a contagious and acute disease, is coming into focus under a range of research approaches backed by the National Institute of Allergy and Infectious Diseases.

Scientists now have strong evidence that "mono" is caused by a herpes-like substance known as EB (for Epstein-Barr) virus. In recent studies, blood samples from university students showed that when antibodies to the EB virus are present in the blood the student resists the mononucleosis infection and that those whose blood has no EB virus antibodies are susceptible to the disease.

"Mono" is extremely elusive to track down through human contacts. Why? Because people who have recovered from the disease may remain carriers for many months. And mononucleosis's slang name, the "kissing disease," appears to be deserved—it is spread by oral transmission.

WHO REALLY CAN'T LOSE WEIGHT

Dieters who swear they are sticking to their low-calorie diets but still lose no weight often are suspected of cheating on food or of kidding themselves. Not necessarily so, say two London researchers, D. S. Miller and Sally Parsonage, Ph.D. They studied a group of twenty-nine women who claimed they could not lose weight on prescribed, 1,500-calorie diets.

The test subjects were isolated in a country house where they were watched closely, tested to within an inch of their lives, and fed a 1,500-calorie-a-day diet for three weeks. The women had no access to extra food (their baggage was searched for contraband goodies) and were not allowed off the grounds unless supervised.

What the researchers found: Nine of the women remained the same weight, within a two-pound range. One actually gained. Nineteen lost weight. Careful tests provided one important clue that may be useful to doctors in diagnosing weight problems: non-losers had a depressed basal metabolic rate—they were able to maintain body weight with a remarkably small calorie intake. This ties in with earlier research that shows long-term dieting can cause the body to become accustomed to low-calorie intake. But—two out of three who really believed themselves non-losers *were* able to lose.

HORMONES MAY STOP BREAST CANCER

The "estrogen profile"—showing kinds and proportions of hormones excreted in urine—may give scientists important information on a woman's chances of getting breast cancer. Last year, doctors from Boston, Hawaii, and Melbourne, Australia, showed that young Oriental women, both mainland- and island-born, have lower breast-cancer rates and also very different estrogen profiles from their Caucasian counterparts, who have high breast-cancer rates.

Three estrogens studied in the profile are estrone (E1), estradiol (E2), and estriol (E3). Of these, E3 appears to inhibit the development of breast cancer, studies of test animals have shown. The E3 scores of Oriental-origin women are higher than those of Caucasians.

Dr. Henry M. Lemon, of the University of Nebraska Medical Center in Omaha, found that doses of estriol (E3) prevented as much as 90 percent of expected breast cancers in experimental rats. He thinks the time has come for controlled clinical trials in women who are high breast-cancer risks for familial or genetic reasons. Estriol given to nonpregnant women under thirty-five may have the same breast-cancer preventive effect that pregnancy does, Dr. Lemon wrote in *The New England Journal of Medicine*. And this could reduce future breast-cancer illnesses and deaths.

Finally. A more effective way to damage your hair.

What if someone told you they took their hair—at its weakest, most vulnerable moment—stretched and pulled it as far as it could go—and then stuck it in a hot oven for a half hour or so. You'd think they were nuts.

Yet, that's exactly what you do every time you blow dry your hair.

Obviously, blow dryers are here to stay. They give you a fast, easy, natural look. But they do create problems.

The Problems. Wet hair is weak hair. It needs to be handled gently because it doesn't have the elasticity of dry hair. But blow drying calls for merciless brushing and pulling under direct heat. Sometimes enough heat to bake a cake. And certainly enough heat to take the remaining moisture and oils from the hair. Leaving it even less elastic and more brittle. Wide open to breakage and splitting. And if your hair could talk, it would be pleading for a solution.



We're not against hair dryers. We're just against dried out hair.

Pantene's got it—The Heat Solution.* It's Multi-Conditioner de Pantene* and it's got Phytantriol. Forget the name but not what this exclusive Pantene Swiss Conditioner* does. It acts as a protective shield for hair, maintaining its natural moisture balance.

Four Pantene proteins work with it to give hair the body and manageability that heat takes away. Use the Heat Solution—Multi-Conditioner de Pantene—after every shampoo.

The Shampoo de Pantene. It's got Pantyl, another Swiss Conditioner for spring and bounce. And Panthenol. It's actually Pro-Vitamin B, which penetrates each hair shaft, adding pliability and sheen. Don't look for a big lather. Use just a bit. One lather, one rinse.

More on Blow Dryers. Use them but use your head. Use them with Pantene. And please, take a few minutes longer, hold the blower twelve inches from hair and turn to a cooler setting. Let's not add insult to injury.

*Product made in U.S.A.
©1975 The Pantene Company



Your hair never needed Pantene like it does today.

Medically tested products from The Pantene Company, Nutley, New Jersey 07110
Div. Hoffmann-LaRoche Inc., one of the largest laboratories devoted to health.

VOGUE OBSERVATIONS

CHINOISERIE '75

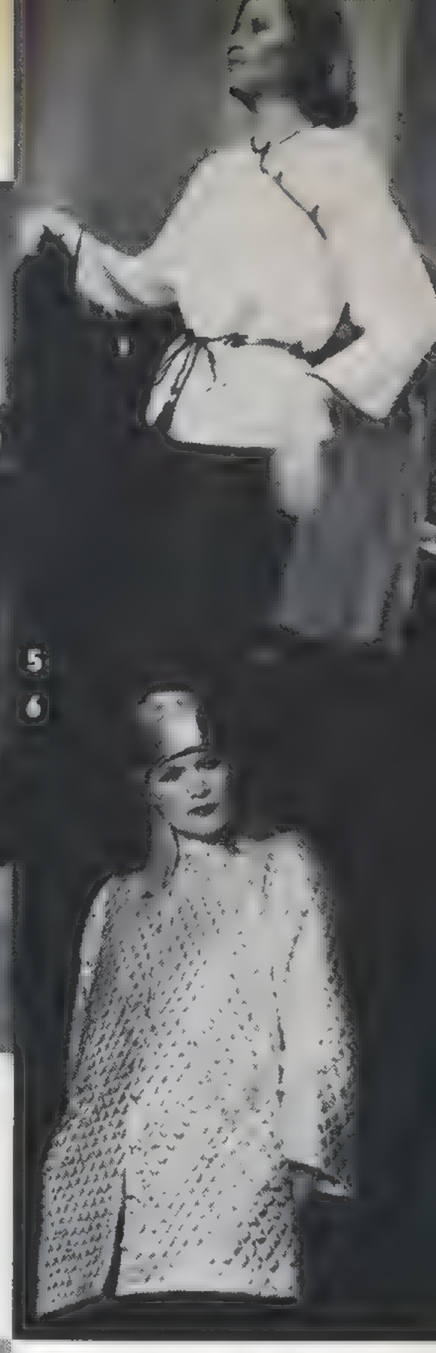
Paris-Rome: The Big News of the Fall Ready-to-Wear Collections....Shades of every "Lotus Blossom" you ever knew!


1

ISSEY MIYAKE: Very Chinese—**1.** Caramel jersey "cheongsam" dress, waist-wrapped over matching jersey leggings into peanut leather boots.


2 3

DIOR: The entire collection predominantly Chinese influence—**2.** Dinner dress of thinnest black silk jacquard, side-buttoned like a cheongsam....**3.** Toast cotton gabardine quilted and toggled "coolie" jacket, over covert straight narrow trousers....**4.** The Evening Coat of Evening Coats—in the manner of a Genghis Khan harem beauty... a "kimono" wrap of geranium-flowered silk, lined in quilted black jersey—sleeves and collar edged in black fur!...**5.** Cream silk "mandarin" blouse, edged and "frogged" in black silk piping to slide over a black crêpe skirt (and under a quilted coat).


5 6

YSL: A touch of "China Doll"—**6.** Cloth-of-gold quilted "Chinese" jacket—the magic evening cover! **PATOU: 13.** Wine velvet quilted and frogged "coolie" jacket (with grey flannel for Easy-Evenings!).


7


8 9 10

DIOR: 9. Pure Lotus Blossom! Smoked eyes, rosed cheeks, pale skin, berried mouth, and a Chinese baby's blunt haircut!


11

12

12. VALENTINO-BEAUTY... Black-piped Chinese-collared blouses—smoked half-moon eyes and chrysanthemum "earmuffs" (very Anna May Wong).


13

DOROTHÉE BIS: Masses of Chinese touches throughout—**7.** One of the best coats: shades-of-toast Donegal tweed kimono....**8.** One of her Mad-Mongolians—or perfect "how-to-beat-the-weather"—⅞ coat of multicolored fur ("fake yak") waist-wrapped with a knit scarf wound 'round and 'round....**VALENTINO:** The collection—total Chinese influence—**10.** Black quilted satin "cheongsam" evening jacket and chrysanthemums in the hair!...**11.** Quilted *mink* Chinese jacket to wear with tweed skirts and knit chapkas.

14 15 16 17 18 19

20

KENZO/JAP: The most unabashedly "Chinese" collection of all!...young, amusing and fabulously creative! **14.** Chinese layers...knitted "mandarin" coat over side-slit "cheongsam" dress over narrow "Chinese pyjama" trousers, tiny black Chinese shoes—a "mandarin" cap! **15.** Bright flower-colored satin kimono....**16.** Flowered silk kimono over narrow jersey trousers....**17.** Quilted jersey "mandarin" coat over side-slit jersey "cheongsam" dress....**18.** Flower-printed side-closing Chinese jacket....**19.** Another narrow and spare quilted mandarin jersey jacket....**20.** Short quilted striped cotton "Mongolian" jacket to wear with checked jersey trousers tucked into low boots.

MARY RUSSELL



The brand new drink you've always known and loved.

There's a brand new drink from Arrow,® and you won't have to learn to like it. It's called Choclair, and it's a golden amber liqueur that tastes like coconut filled chocolate.

Serve it by itself as an after-dinner cordial or mix it with vodka (we call it a Wooden Shoe); or with milk (that's a Dutch Sombrarrow).

Choclair is the first of our new line of premium flavors known as Arrow DeLuxe. We're searching everywhere to find them. All you have to do is look for our distinctive white bottle at your favorite liquor store.

Choclair from Arrow
Heublein's House of Good Taste

54 Proof Liqueur. © 1975 Arrow Liquors Company, Allen Park, Michigan.

Lemon Ice by Lenox



Hand-blown, hand-finished lead crystal, created with the same breed of artistry
that gives Lenox China its stature the world over

LENOX CRYSTAL

TRENTON, N.J. 08605

VOGUE BOUTIQUE

SUMMER DRESSING...*JULY DISCOVERIES*

Delicious bits of charm with summer-ease in mind!





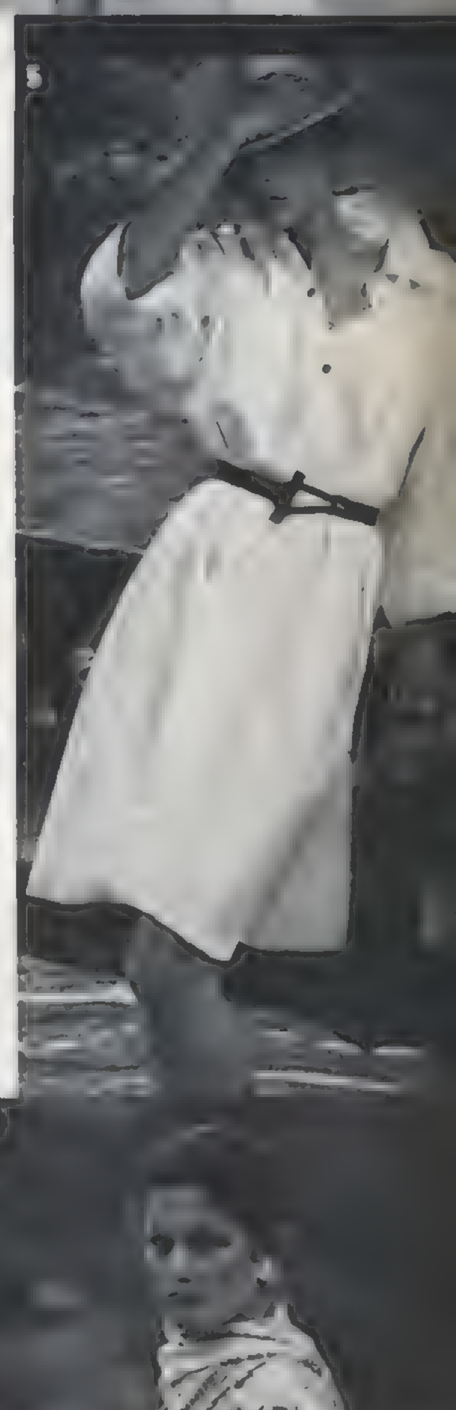
DIVINE EVENINGS...1. FOR WIND-DANCING... Palest pink "baby thin" gauze ruffle-tiered and bare tent dress to below-the-knee, $35. By Johnny Angel at Jensens, 134 Seventh Ave. and 220 W. 72nd St., N.Y.C. 2. PERFECTLY PRE-RAPHAELITE...Three-layered halter dress of pale-sienna crinkle-gauze, $125. Hand-made in Capri by Marta Salvadori; at Bloomingdale's.



PARIS DISCOVERY: The Perfect Summer Sweater — cream popcorn-knitted drop shoulder and rolled-sleeved pullover, $55. CHARM... woven straw "bowler," $22. Michel Axel, 121 Boulevard Saint-Germain.



THE SUMMER JACKET! 4. Pale red raw silk Tibetan peasant shirt, mandarin collared, tiny frog-closings, loose sleeves to roll, $24. Tibetan Arts & Crafts, 693 Madison Ave., N.Y.C. To wear with rolled-legged white cotton "cook's trousers," $8.95. Freshwater, 716 Broadway, N.Y.C.



CHINESE TREASURE À LA RUSSE... 3. Devonshire-cream satin blouse collared and edged in cerulean satin, silk-embroidered with peony, green, and jet birds and flowers, $25. From a one-of-a-kind collection at Harriet Love, 106 W. 13th St., N.Y.C.

WHERE CAN YOU FIND A DRESS FOR $6.99?!! 5. White cotton British Navy nightshirt to just-below-the-knee...side-slit and wonderfully ample, $6.99! Kaufman's, 623 Broadway, N.Y.C. Woven grass Mexican hat, $11. Sermoneta.

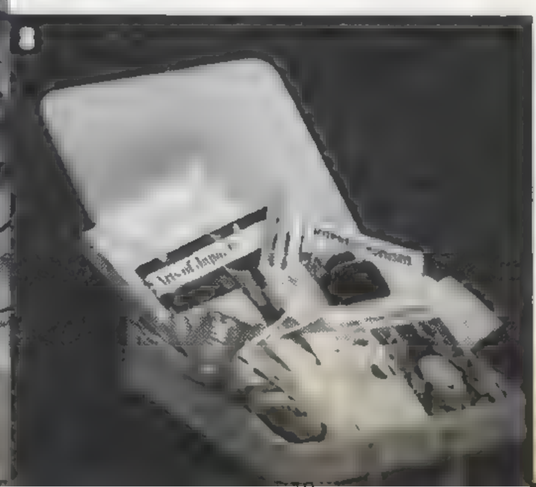
THE PERFECT SUMMER SKIRT TO COLLECT! 6. Silky rayon-and-cotton drawstring skirt to own in white, pale-yellow, black, navy, red, rust, and/or dark green! $18. DD Dominick, 220 E. 60th St. N.Y.C. **BREEZE-LOOK**...7. Black-and-white printed crêpe de Chine drawstring skirt from a collection of skirts of one-of-a-kind '30's fabric, $44. Marta Salvadori at Bloomingdale's, N.Y.C. Freshwater T-shirt, $2





BARBARA BERSELL

SUMMER CHARM: For beach-reading and writing . . . 8. Wicker and wood suitcase-desk (the top closes to a perfect lap desk with pen holder!), $13.50. Jenny B. Goode, 1194 Lexington Ave., N.Y.C.





JULY FIND: Seven-foot-long scarf of Indian cotton and silk printed scarlet on white to sarong-wrap (9) as a skirt with the barest white tank T-shirt ($2, at Freshwater, 716 Broadway, N.Y.C.)... or to wrap as a shawl (10) over DD Dominick pyjamas ($12). Scarf, $15. Sermoneta, 740 Madison Ave., N.Y.C.

Why the rich look different from you and me.



There is a polished glow certain women possess that goes beyond expensive clothes or the confidence born of wealth.

Rather, it speaks of pride and relentlessly disciplined care.

Nowhere is this more evident than in their skin. Seemingly ageless and certainly radiant, theirs is truly gifted skin. Endowed not so much by nature as by unwavering care with such very fine beauty treatments as Orlane alone can perhaps now offer.

First discovered by these very women on their trips to France, Orlane's extraordinary collection soon became an indispensable part of their beauty regimes.

Needless to say, it was almost no time at all before Orlane enjoyed as renowned and celebrated a reputation here in America as it had for so very many years on the continent.

Today, the entire Orlane collection is now sold by trained consultants at finer stores throughout the United States, as well as Europe.

Crème B 21: Crème extraordinaire, B 21 is used only two weeks every two months. Its costly and unique formulation penetrates deep to help give a younger, more radiant look to the complexion, diminish the prominence of little fret and fatigue lines and replenish lubricants to skin over-exposed to sun, wind, and the drying effects of man-made climates. 2.5 oz. $85.

B 21 Crème Fluide for Body & Buste: An unparalleled beauty treatment for those areas where muscle tissue tends to sag first. Applied on the breast, upper arms, inside thighs, and stomach, it will help firm and beautify your skin while smoothing away dryness. 7 oz. $45.

B 21 Emulsion: Used under make-up, it will help protect your complexion from all the environmental hazards it must face each day, while endowing it with a soft, beautifully radiant glow. 4 oz. $40.

B 21 Colloidale Lotion: A toning treatment to ready your skin to receive all the beautifying action of either B 21 Emulsion during the day or the phenomenal B 21 Crème at night. 4 oz. $30.



ORLANE.

An advantage shared by the world's most beautiful women.

Orlane, 680 Fifth Avenue, New York 10019, Paris, London

To get your money's worth out of fashion this fall, you have to know what counts...

What counts is a very basic thing called quality—as in *good clothes*. And before you dash off an angry note reminding us that at-what-clothes-cost-today-they-damn-well-ought-to-be-good, let's first face up to the fact that the bottom line is still fashion and fashion is always turning corners—today's clothes simply do not look or feel or perform like yesterday's. There are differences—subtle ones, such as the softening of textures and the narrowing and easing of a line. And when it comes to spending money for clothes this fall, being aware of these differences—knowing what things to look for and what to avoid—is going to be worth more to you than a blank check on the First National. . . . So this month, while you can just lie in the sun and think about it—a list of key things to think about: **Think haircut first**—nothing, we promise you, will tell you more about the mood of fashion today than the look of hair for fall. Shorter hair, smooth but not slick—you want to be able to pull things over your head without dragging out a comb or sneaking glances every time you pass a mirror. Ease is the point—not just the ease of the look itself, but the feeling of ease that wearing it gives you. **Think texture**—it's an almost foolproof clue to the quality of clothes. Does it feel soft to the hand? Soft on the body? Even if it's a tweedy tweed, is there an airiness to it—could you put something under or over it without feeling drowned in fabric? If not, you can live without it—the idea that good fabric has to have heft and bulk is of the same vintage as the cliché about fat babies being healthy babies. The world has outgrown both. **Think tunic**—the key top!—the one thing to have no-matter-what. But know what it is you're looking for. And what you're not—don't let anyone talk you into something that looks like a minidress resurrected or a long dress chopped off or two stiff pieces of fabric sewn up the sides like a sandwich board with seams. What you're looking for is a soft, loose, narrow-falling top that goes on over the head and comes at least to the fingertips—it is *the* great new proportion of a top. The line is there, the ease . . . the versatility. You can belt it, not belt it; wear it as a pullover with pants, as the top of a "two-piece dress" with a skirt in a blending color, over other tops. In other words, it can move around in your wardrobe—not so variously that you're going to get dizzy counting the permutations. Versatility simply means that a thing is good enough to perform a few different roles—very, very well. **Think shawl**—the best new covering!—the big, soft, wrappy, cozy shawl. To use instead of a cardigan, before a coat, over a coat when it's cold. It gives a whole new turn to the look of a sweater and pants—or a skirt! **Think skirt**—narrow skirt—fly-front skirt. And the top you'll want to look for at the same time is a soft matching pullover with a turtle neck or a cowl. A smaller-fitting sweater—smaller under the arm and just long enough to come over the top of the waistband. . . . Put a luggage leather belt around your waist . . . add a flat little tasseled moccasin in luggage leather and a wheat-color stocking with some texture to it . . . slide a long, soft tunic over your head, and wrap the whole thing in a wonderful shawl. For our money—and for yours—there isn't a better look in the world. It's easy, it's unencumbered, it's modern—and it feels *good*. Think about it. . . .

FASHION NOW

If you can pull a shirt over your head without worrying about your hair...

you've got the right haircut, the right attitude



Shorter, smoother, completely uncontrived—more than the best look of hair for fall, it stands for a whole new level of sophistication in dressing today: a style so pared—so simplified—every little detail has got to be first rate. There is no faking it—whether you're dealing with clothes, the *quality* has got to be there. It's what it's all about this year....The shirt by Renata of Paris for Michel Comte. Neck braid, by Geoffrey Beene for Bergère. Hair: Harry King of Cinandre. Makeup, by Heidi Morawetz.

FRANCESCO SCAVULLO



There is a new attitude of ease... in the feel of a tunic that pulls over the head and falls long and narrow

Geoffrey Beene did it—and did it!—in cashmere, in satin, in chenille, in khaki jersey, as a ciré rain slicker; he put it over pants, over skirts, over day things, evening things. And in a collection you would have given your eyeteeth to own any piece of, it was the standout!—everything we think of as modern in dressing rolled into one: the long, narrow line; the ease of it—the nonchalance of something that just pulls over the head; the soft, luxurious feel of it; the versatility that has to do with a little thing called quality—good clothes work harder. It's as simple as that. . . . Here, worn by Italian movie charmer Dalila di Lazzaro, three great looks from one perfect Geoffrey Beene top —**for day, the long, narrow tunic in ginger chenille,** *left;* waist-wrapped over his ivory polo shirt-sweater and taupe flannel skirt. **The tunic as an easy-evening look,** *right*—to slide over brown satin pants . . . over navy crêpe de Chine. *Far right,* **the most modern big-evening look in town**—the lanky ease of the rust chenille tunic over a two-piece dress of pearl-grey matte jersey. Tunic of rayon, acrylic, and cotton (Auburn fabric). About $240. Shirt-sweater, of wool. About $52. Skirt, of wool (J.P. Stevens fabric). About $75. Dress, of rayon matte jersey (Jasco Fabrics). About $395. All at Bonwit Teller; Nan Duskin; O'Neils; Stanley Korshak; L.S. Ayres; Dayton's; Swanson's; Neiman-Marcus; Neusteters; I. Magnin. Hair, Harry King of Cinandre. Makeup, Way Bandy . . . on the lips, Eve of Roma's Madeira Topaz. Accessories, next to last page.

FRANCESCO SCAVULLO

FALL NOW

DALILA DI LAZZARO



...a new versatility—it has to do with the quality of a tunic

Geoffrey Beene does it again!—here, another of his long, narrow-falling, over-the-head tunics, this time in a kasha-color cashmere-and-silk blend so fine you could almost slip it through a ring...or layer it over other things without causing a ripple of bulk, which is how Dalila di Lazzaro wears it here, for two kinds of evenings and the most casual day (there is a reason for this kind of versatility—for something that goes and goes without going flat—and the reason is *quality*!) ...*Near right,* **the kasha tunic at home,** with brown satin-crêpe de Chine trousers and a slightly longer matching brown tunic underneath—in the close-up opposite, you can see the subtlety of this kind of layering; the two pieces as bulkless as the layers of an onion. *Right,* **a day in the life**...the kasha tunic over the ivory polo-shirt sweater from the preceding page and taupe wool flannel trousers. *Far right, inset,* **the ideal big evening**—un-big, unpretentious: the luxury of the kasha tunic just falling over a brown satin-crêpe de Chine caftan to the floor. Kasha tunic, Yves Gonnet fabric; about $395. Brown tunic and trousers, Gandini silk; about $875. Taupe pants, about $220. Brown caftan (Gandini silk), about $995. All, by Geoffrey Beene. At Bergdorf Goodman; Montaldo's; Halle's; Jacobson's; Sakowitz; Swanson's; I. Magnin. Hair, Harry King of Cinandre. Makeup, Way Bandy. Accessories, next to last page of this issue.

DALILA DI LAZZARO

FRANCESCO SCAVULLO

FALL NOW



It isn't that you aren't ever going to want a coat, but we're way past the time when a coat was the only covering in the whole wide world. We have other options today...and two of the most irresistible we've seen anywhere come from Saint Laurent—naturally; who else is so quick with the very thing we've been wanting almost before we know we've been wanting it!

...**In the year of the shawl,** *right:* the biggest, wrappiest, knittiest serape of a shawl!—beige striped in orange, rust, off-white. To wear with a tangerine silk shirt, thick-knit ivory cardigan and cap, skirt of oatmeal tweed—all the beautiful, cozy textures for a countryish fall day. Shawl, about $90; cardigan, about $170; skirt, about $200. All, at Bloomingdale's; Saint Laurent Rive Gauche, Washington; Jacobson's; Halle's; Swanson's; I. Magnin.

...a new way to think about coverings— think shawl

FRANCESCO SCAVULLO

FALL NOW



The best little jacket—*this page,* the taupe corduroy blouson. To zip over a fly-front corduroy skirt and wear muffled in plaid cashmere ...and with beautiful leather boots. One of the really great casual looks! Blouson, about $280; skirt, about $125. Both, at Saks Fifth Avenue; Saint Laurent Rive Gauche, Bal Harbour and Miami; Jacobson's; Sakowitz; I. Magnin. Accessories, next to last page. Hair, Harry King of Cinandre. Makeup, Way Bandy.

...think blouson

FALL NOW



...a new way

to feel in



Karl Lagerfeld has the secret of charm in dressing: he thinks of what will appeal to a woman—what will feel good on. And from this have come the most modern—most liberated—clothes of all: free of weight, free of all the fussy constructions we grew up with, free of seasonal labels. It's a whole new way to look and move and feel, and the only way to know it is to try it—the last thing in the world they are is "hanger" clothes; they are people clothes.... **Layers of printed silk crêpe de Chine,** *far left*—Karl Lagerfeld's thin little handkerchief of a coat, scarf, and over-the-head tunic in a wonderful mix of black and rust, belted over a rust-red skirt of thinnest wool. *Left,* **the line, the ease, the perfection**—of the over-the-head tunic in softest grey silk crêpe de Chine; collared scarf to match; skirt of black flannel.... The printed coat, about $350; the tunics, about $360 each (all three pieces, of Bini fabric). Each skirt, about $265. All, by Karl Lagerfeld for Chloë. At Henri Bendel; Nan Duskin; Giorgio. Hair, Harry King of Cinandre. Make-up, Way Bandy. Accessories, next to last page.

clothes—free and uncluttered

DEBORAH TURBEVILLE

FALL NOW

...a new kind of charm – it has to

DEBORAH TURBEVILLE



....Clothes that are instantly appealing, totally desirable—the kinds of clothes Muriel Gratteau designs for Basile. She knows how a woman would love to feel in clothes—the lightness and ease of clothes that move on the body.... And the subtle feminine touches a woman loves to find—a cuff faced in crêpe de Chine or a thin edging of satin. The clothes at Basile are charming, un-gimmicky, uncomplicated—the way everyone would really love to dress. Here, two of the ways for evening.... **The perfect black pyjama,** *left*—small, simple round-neck pullover top and straight-legged pants. The charm is in the touches—the softness of a bow and the way it's faced in gold crêpe de Chine, the cuffs faced in crêpe de Chine, the waist wrapped in jewels.... **The long, bare evening dress,** *right*—silky black with red satin—the lingerie straps, the thin piping, tiny frog-closings—in its own quiet way, one of the most seductive dresses around. The pyjama and dress, both of acetate. Pyjama, about $600. At Bonwit Teller; Nan Duskin; Hutzler's; Lou Lattimore. Dress, about $325. Bonwit Teller; Nan Duskin; Ultimo; Neiman-Marcus. Jewelry by Muriel Gratteau for Basile. Other accessories, next to last page. Hair, Harry King of Cinandre; makeup, Sandra Linter.

do with th[illegible] way[illegible]s feel on





At last!—what you've been looking for—beautiful shoes!

What's happened to shoes this fall is what's happened to fashion. There is a whole feeling of quality again—a sense of beautiful materials used in the most beautiful way. Which is why we've opened this section not just with a picture of slender, high-heeled, marvelous shoes, but with the whole picture: shoes, legs, and three beautiful crêpe de Chine dresses from Karl Lagerfeld. Together, they stand for this whole new turn in fashion. . . . But (do we need to say) these are hardly the only shoes in your fashion life. Moods, needs vary; quality stays the same. So. There is a boot—for weather, for country, for cold anywhere, and for the good look of polished leather and tweeds. And there is news—the flat—the newest shoe for fall! For day, little tasseled luggage moccasins or two-tone kilties or any versions thereof. But flat. (This year, either you're in a high-heeled shoe that's light as a crêpe de Chine dress, or you're in a flat; the squat medium heel simply looks neither here nor there). . . . For legs, thin, lightly-textured stockings that pick up the shoe color in an interesting—and leg-lengthening—way. Ribs, especially—lighter ribs with a delicate high-heeled shoe, heavier ribs with a flat (what also looks terrific with casual flats: natural crochet-look tights). Good guideline: the lighter and more feminine the shoe, the less textured the stocking. . . .

All lightness and femininity, *left: the seductively simple crêpe de Chine layers that Karl Lagerfeld does for Chloë—the most perfect restaurant-dressing in the world! And the only possible shoes to wear with them: high, slender, feminine, airy . . . with legs in sheer matching color.*
Far left: *The luggage-tan shoe at its most feminine, most sophisticated: thin-strapped, slim-heeled, beautiful toes: Art Deco crescents of snakeskin and leather. By Raphael. About $85. Shoe Biz at Henri Bendel. Burlington champagne tights, of Monvelle. At Bloomingdale's; Filene's; Jordan Marsh, Florida. Brown-rust-and-bronze peasant-blouse dress and shawl (Bini silk), at Saks Fifth Avenue; Nan Duskin; Sakowitz; Giorgio. Hair, Jacques of Cinandre; makeup, Ariella.*
Center: *The Art Deco T-strap in Burgundy leather with Burgundy snakeskin. By David Luis for Pankin International. About $70. At I. Miller Galleria; Halle's. Burgundy pantie stockings, Christian Dior. At Saks Fifth Avenue; Marshall Field; Joseph Magnin. Printed deep-plum silk blouse, shawl, and sarong skirt (Bini fabric), at Saks Fifth Avenue; Nan Duskin; Lou Lattimore; Charles Gallay.*
Near left: *The thinnest of T-straps—brown, with tiny dots and piping in tan—and barely-brown legs. Charles Jourdan shoes, about $78. At Bloomingdale's; Neiman-Marcus; Joseph Magnin. Schiaparelli pantie stockings, at Lord & Taylor; Rich's; Burdine's. Dress and two crescent shawls, of slate-grey-and-rose silk (Bini fabric), at Saks Fifth Avenue; Nan Duskin.*

DEBORAH TURBEVILLE

Beautiful shoes!

The two-toned laced shoe, *left—rust-and-taupe calf with nice touches of texture: pale-patterned stockings, wide-wale corduroy culottes. Garolini shoes, about $40. At Bloomingdale's; Sakowitz; Bullock's. Round-the-Clock pantie stockings. Altman's; Hudson's; J. W. Robinson.*
Natural canvas, polished leather, *center—the classic dash of riding-boot boots—for warmth, for weather, whether you ride or walk. By Carraz Et Caty for Seric Consultants. About $100. Saks Fifth Avenue.*
The look of a smooth leather boot, *bottom, with a nubbly tweed skirt—unbeatable cold-weather dressing! The perfect not-too-wide, not-too-narrow boot—caramel leather with a slender, beautiful toe, stacked heel. Julianelli. About $125. Bonwit Teller; L.S. Ayres; Neiman-Marcus.*

The mood is casual

Beautiful

DEBORAH TURBEVILLE

The flat—newest fall shoe boots!

Key!—the luggage-tan flat, *top—the shoe in the shoe-color for fall—for skirts, pants, corduroys, tweeds, everything. This kiltie-flap version, by Andrew Geller. About $45. At Bonwit Teller; Sakowitz; J.W. Robinson.*

Trim line for pants, *center—the monk-strap flat in russety leather, neat-patterned legs in russet and gold. Julianelli shoes, about $58. Lord & Taylor; Sakowitz; Bullock's Wilshire. Hanes knee socks, at Lord & Taylor; Sakowitz; Bullock's.*

The honest, gutsy look, *right, of a rough-leather cold-weather walking boot—super! Stitched trim, flat heels, good-gripping crêpe soles. By Golo. About $65. Gimbels, N.Y.; Bonwit Teller, Boston; Woodward & Lothrop.*

Fashion details, next to last page.





This year, the flat is the shoe for day—and the best way to have it is in luggage-tan leather, with wonderful textured legs

Classic little luggage-tan moccasins, *far left, with natural "crochet" tights, a ribbed skirt, chenille-knit sweater—that feeling of good leathers, good textures—what fall is all about! Andrew Geller shoes, about $45. At Bonwit Teller; Sakowitz; J.W. Robinson. Tights, late August at Bergdorf Goodman.*

Flat, casual, feminine, *near left—the slender-toed luggage gillie with heathered rib tights—to wear with every casual skirt-and-dress look in your closet. Julianelli shoes, about $45. Bonwit Teller; Sakowitz; Bullock's Wilshire. Hanes rust-and-olive-drab tights, at Lord & Taylor; Sakowitz; Neusteters; Bullock's. Fashion details, next to last page.*

DEBORAH TURBEVILLE



Beautiful shoes!

The two-toned high-heeled shoe, *right, from Yves Saint Laurent—brown-and-tan-strapped and a great lift for your legs! (And your wardrobe: this kind of neutral-but-not-boring shoe looks nifty with almost everything.) About $65. Mid-July, Bloomingdale's; Neiman-Marcus; I. Magnin. Tights, Henri Bendel; Halle's; Neiman-Marcus.*

The interesting neutral— the two-tone shoe





DEBORAH TURBEVILLE

Laced spectator flats, *far left, top, in rust-and-black calf—good-looking good walking shoe, and wonderful with tweedy knits and tiniest-stripe rust-and-gold tights. David Evins shoes, about $75. I. Miller; Neiman-Marcus; I. Magnin. Hanes tights, at Lord & Taylor; Sakowitz; Bullock's.*

To crave!—*far left, center: the most beautiful, most glamorous evening shoes—high, open, navy satin T-straps with silver-and-gold piping. By Givenchy. $70. Mid-July, Delman Shoe Salon at Bergdorf Goodman.*

Woven leather, two textures, *far left, below—the bare, bare evening sandal in russet calf and russet suède, with thin straps circling the ankle (...with brown satin pyjamas at night —knockout!). Arsho for Super Shoe Biz. About $48. Shoe Biz at Henri Bendel; Lou Lattimore; Hannah. This page: hair, Jacques of Cinandre; makeup, Ariella. Photographs, here and above: the Liberty Café, N.Y.*

The tailored flat kiltie, *above left, in black-and-grey calf with grey ribbed-wool tights—great line for grey flannels (black gabs, soft tweeds...). Shoe, Gamins/ Adlib for Raybuck. About $36. Lord & Taylor; Montaldo's; Joseph Magnin. Tights, available late July at Henri Bendel.*

Pretty on the leg, *left: a high thin-strapped pump in whiskey and black, and sheer fine-ribbed tights. Christian Dior shoes, $60. Mid-July, Saks Fifth Avenue. Christian Dior tights, Saks Fifth Avenue, N.Y., Garfinckel's; Neiman-Marcus; I. Magnin.*

BEAUTY NOW

...an honest-to-good change in makeup. It starts with texture, how you apply...

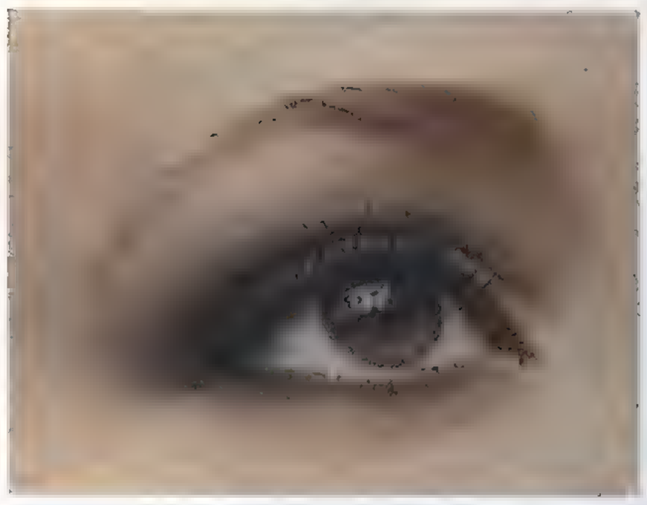
Makeup—fashion's strongest ally now and heading into fall: more color in makeup than since the 'fifties stamped our lips red, and our lids blue. What a difference! No clarion colors these days, but shades smoked, powdery, toned (never hard-edged or glaring) on the eyes, highly glossed on the lips (never flat or dull), both effects more sculptured than painted. This emphasis on texture, on blending makes decades of difference—out of the 'fifties, into the now.

What about lips? *More intense, but clear color—clarets, berries, reds—shaded or finely outlined so it is never stamped on. Ultimately three-dimensional . . . in a word, sensual.*

What about eyes? *A new shape for shading: always winging up, not extending out or down from the eye's outer corner, but flying up to the end of the brow, or—sometimes—all the way up to the temple (see opposite.) A new order of applying: shadow first, in true colors—blue, green, mauve, toast, grey at heart, but always smoked, charcoaled, gradated. Liner second, always softly smudged, newest under the eye, blended into the shadow to muffle the color.* **Tip:** *To keep the emphasis on the line under the eye, mascara upper lashes heavily, lower ones less.* **Tip:** *Don't feel driven to match eye shadow to clothes; grey could be haunting with peanut or tawny shades; toast with loden; blue, quietly terrific with anthracite grey.*

Eyes—shades of one color, always charcoaled.

GREY ON GREY



Face of the future, starting today, *opposite:* Toast eye makeup, smudged charcoal liner, winging up to the ends of the brow, then on to the temples. Lips pink-tawny, line *under* the lower lip, glossy as a licked caramel. Hair, shorter, subtler in shape—more about that on the next pages. On her eyes Patina Shadow in Almond Cocoa and Charcoal Grey. The lips: Super Luscious Lipstick in Pink Beige under Super Luscious Lip Gloss. Blushing Creme on cheeks in Soft Sienna. All makeup 'Ultima' II/Charles Revson. Red and navy paisley scarves by Doro. Green, mustard, and cinnabar corded necklaces by Celebrated Pork Pie Establishment.

SMOKED MAUVE



CHARRED TOAST



SMOKED GREEN



SMOKED BLUE



Lips—glossed, clear-colored

● OVER-&-UNDER LINE shapes the most dramatic mouth, a wow evening look. Brown liner emphasizes shape all around, blends into berry-red color. **Tip:** A touch of caramel, inside center of both lips, adds roundness. Blending keeps this mouth from looking like a paint job. Cranberry Fresh & Lovely Lip Shine Glosser by Maybelline.
● GLOSS, still the lightest, youngest look, moves to richer colors. After gloss is smoothed on, touch a brush to claret lipstick, blend on inside center of both lips for contour. Here, Russet Lip Moist gloss by Germaine Monteil.
● TWO-COLOR, about as much un-blatant emphasis as lips could take. Upper lip, a pinked or mauvy tone; lower, a berried red. **Tip:** If lower lip is heavy, reverse the colors—stronger shade on top. Here: upper lip, Starry Mauve; lower, Wineglass. Both, C.H.R. Extraordinary Gel Lipsticks ('Ultima' II/Charles Revson).
● UNDERLINE gives lower lip a sexy bit of pout. Brownish liner, strongest under middle of lip, tapers toward ends. Smudge excess onto lip to blend with lipstick, in this case, Currant by Lanvin-Charles of the Ritz.

OVER-&-UNDER LINE



GLOSS

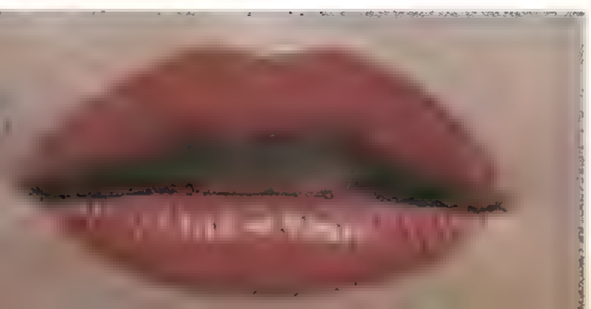


TWO-COLOR



KEITH TRUMBO

UNDERLINE



● GREY ON GREY: For all these eye makeups, the new-now trick is to color entire upper lid to about the same intensity of basic color (grey, here) without special emphasis or liner above lashes. Underline eye with charcoal almost to inner corner, smudging to a soft, soft look; wing more intense charcoaled color from outer corner up to brow. **Tip** for grey: Brush a little grey (Pussywillow Eyeshadow Pommade by Charles of the Ritz) up into too-brown eyebrows. ● SMOKED MAUVE: For a potent evening look, carry smoky mauve color all the way to eyebrow; re-intensify with very charcoaled mauve in the wing. Underline only. Mascara lower lashes lightly, upper heavily, with a final upward whoosh of purple mascara. Crushed Violet Pressed Eyelid Shadow by Estee Lauder. ● CHARRED TOAST: This good-for-all coloring is the only one here to use two colors plus charcoal: toast (suitably burnt) over the lid and winging up, a deeper shade under the brow near the nose. Underliner only—charcoal. Good bets: Taupe Eyeshadow Compact, Woodland Brown Eyeshadow Stick by Christian Dior. ● SMOKED GREEN: **Tip:** If you can't find a base color (in this case, green) sufficiently greyed, smoke your own with powder or crayon. This green: Wintergreen Skin Life Deep Moisture Eyeshadow Powder by Helena Rubinstein. ● SMOKED BLUE: Proceed as with the Smoked Green. Blue is tricky—says Way Bandy who created all the lips and eyes here—looks old-fashioned if it comes on strong. The rule always: imperceptible blending of charcoal into basic color. Starting point: Mountain Blue Smooth Finish Shadow by Bonne Bell.

FRANCESCO SCAVULLO

Everybody's having her hair cut

. . . it's the news everywhere you go. Suddenly shorter is not only easier—it's prettier, softer, more appealing. It takes a really super haircut—once you have that, the rest is easy.. . . .*And the secret of that is revealed by cutting expert Christian of Cinandre, who did it for Nicky—"I cut according to the nature of the hair. Nicky's is fine and straight. . . . It's a blunt cut, but nothing like the geometric blunt cuts of the '60's. There are tiny, tiny 'layers'—the hair never goes flat—it has fullness and bounce. When you move, every hair actually moves with you. The right cut gives a woman fantastic confidence—she moves and acts differently—she's more relaxed, she smiles more."* . . . *On these 4 pages, Nicky's hair was combed by Harry King of Cinandre; makeup, Way Bandy. All this—and K.J.L. bangles, too.*

NICKY LANE HAS IT!

—beautiful new short hair (along with a new New York life and new husband Kenneth J. Lane). She loves it because—"It's soft, feminine—it's not a boy's haircut." There is every bit as much charm to the short cut as there was to her longer hair which you can see on the next page. More than that, there's an incredible ease and versatility that's actually been cut right in. . . .

FRANCESCO SCAVULLO

P. S.: This makeup works with Helena Rubinstein Skin Life Deep Moisture colors.

NICKY LANE

BEAUTY NOW

...the new charm at night—it starts with a haircut

The softest look, above—a very pretty way to wear short hair at night and one of the things Nicky Lane likes best about her new cut—"I can still have it curled...and I have the look of more hair."... Opposite: Nicky's "long" hair—everything she could do with it then, she can do now—only now is easier. If you're thinking about cutting your hair, this is the time to do it!

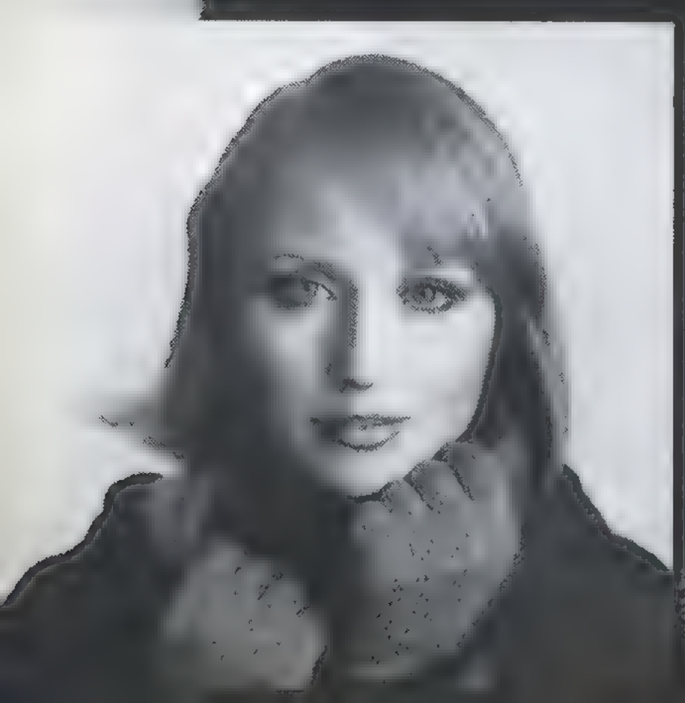
FRANCESCO SCAVULLO

There's a certain delight to dressing in Zandra Rhodes at night—the femininity, the touch of whimsy, the most captivating looks. Nicky feels "happy in them. I love the mad chiffons...everything. She's so sympathetic—she knows everyone's fantasies."...*Above,* the new mood, new allure of Zandra Rhodes—her new dinner dress in black matte jersey with delicate rows of white top stitching. Perfect touches: the belt in tiny tiers of shirred satin, the tiny blue crystal-bead design, and Austrian pleating for the prettiest hem. Of rayon. About $800. Black-and-rhinestone earrings by K.J.L....*Below,* one of her beautiful new silk chiffon prints in shades of apricot, pink, terra-cotta—wonderful with Nicky's kind of coloring. With a low bare neck-line framed by a small ruffle, ruffles for sleeves barely held by thin pink lacing—unexpected bareness that's totally charming...totally Zandra Rhodes. About $995. Both dresses: Henri Bendel; Nan Dus-kin; Claire Pearone; Sakowitz; Neusteters; I. Magnin. Ropes and ropes of "pearls": K.J.L.



François of Suga, who created the hairstyles on this page, has a special technique for achieving a smooth, sleek head. As he works, he parts the hair and cuts on the bias to give more volume. In this way, he insures that all the hair falls well, however it is combed.

The easy care of this cut means that straight heavy hair or straight fine hair can be left to dry naturally. Wavy or curly hair must be blown dry to create a smooth, straight line. Here, the evening style, *right*, is achieved by brushing the bangs to one side, while for day, *below*, the bangs fall softly over the forehead. Pullover and jewelry, Yves Saint Laurent. Make-up, both pages, Heidi Morawetz.





Harry King of Cinandre, who styled the hair on this page, likes to see a completely straight cut all the way around the head. He cuts the under layer a fraction longer to add volume and a slight flip up.

The secret of the new haircut...

It's the hardest cut to get. It's the easiest look to keep...and it's great for any type of hair.

FRANCESCO SCAVULLO

This is a cut that depends entirely on the quality of your hairdresser. Because it's so simple, every hair must fall correctly; because it's so effortless, the haircut itself must create the style—mistakes in line can't be covered up with hot rollers and teasing. For evening, *above,* just one tuck behind an ear gives a dressy look. For day, *right*, slip on a tunic, shake your head, and you're all set. Necklace, Geoffrey Beene for Bergère.



Knitted cashmere —the dress that's a sweater

In the if-you-have-only-one-dress category, the dress to have—the one that's like being in a soft little grey cashmere sweater to the knees. By Korrigan. About $205. At Jax. Both pages: hair and makeup, Rick Gillette; accessories, next to last page. These six pages, photographed at The Lincoln Center for the Performing Arts, N.Y.

Sweater-and-skirt dress— knitted cashmere

The softest, coziest separates!—pale-beige hooded pullover, matching skirt, to wear with a warm fringe-y shawl (all the covering you'll want—or need—till the real cold hits). Sweater and skirt, by Dominick Avellino for DDDominick. About $176. Lord & Taylor; Sakowitz; Neusteters; Diamond's; Bullock's.

The first clothes you'll want...

...the softest clothes. Soft as in the softest knits, buttery suède, thin flannel, wide-wale corduroy—the first test of good fashion this fall is the way clothes feel! On these six pages, clothes that feel wonderful in the hand, on the body....

Sweater-and-skirt dressing in cable-knit knits

Great turn-of-the-season (any season) dressing: a light, beige, small-sleeved knit pullover and narrow knit skirt—nice easy line...nice easy price! About $58. By Kay [illegible] for St. Gillian, of Monsanto Wear-Dated Acrilan acrylic. Bergdorf Goodman; Filene's; Jacobson's; Godchaux's; Montaldo's; J.W. Robinson.

New knit—allover pleating

New texture of knit: tiny, tiny toffee-colored pleats, sash-wrapped, tiny-ruffled hems—pretty new turn on a shirtdress! By Francesca for Damon; wool and acrylic. About $140. Lord & Taylor, Woodward & Lothrop; Lazarus, Hudson's, Neiman-Marcus, Diamond's, Bullock's.

FALL NOW



Corduroy—newest (softest!) in wide wale

New pants look for fall: the jacket-plus-culottes suit in soft wide-wale taupe corduroy. (Tip: this is one of those times—casual fabric, dashing, sporty mood—when a soft leather boot looks just right.) By Réal of Paris, of cotton corduroy. About $110. At Saks Fifth Avenue, Nan Duskin; Jacobson's; The Pompian Shop; Godchaux's; I. Magnin.



Instantly wearable! —the quilted cotton jacket

The best all-season jacket! —Cinnamon Wear's quilted Chinese-y jacket in brown-edged blue cotton (you'd love to have it for cool beach nights right now). Over perfect casual pants—pocketed, pleated cream corduroy. Both, Cinnamon Wear. Jacket, about $50; cotton corduroy pants, about $30. At Henri Bendel; Nan Duskin; Hutzler's; Woodward & Lothrop; Neiman-Marcus; J. W. Robinson.

How to wear grey...texture is key!

Anne Klein's straight little cardigan of a jacket in grey suède, over a charcoal-grey knitted turtleneck, and the thinnest-flannel pearl-grey dirndl—good pieces that are going to do a lot of moving around in any wardrobe. All, Donna Karan for Anne Klein. Jacket, about $170; wool sweater, about $44; Woolmark skirt, loomed in America (Anglo Fabrics), about $96. Saks Fifth Avenue; Higbee's; Hudson's; Swanson's; Balliet's; Marie Leavell; I. Magnin.

Chi...se-y jacket, wrap skirt—newest grey flannels!

T... on every-... Calvin Klein's—... and wrap ... flannel, ... a t...neck Shet... sweater. Wool and poly... jacket, about $9..., and ..., about $7...; wool sweater, about $34. At Bloomingdale's, Nan Duskin, Hudson's, Macy's, Bullock's, Weiss & ... or ... Rich's, next to ... page ...

The first clothes you'll want...

...the look of good honest textures for day—quilting and corduroy, suède and thin flannel

KOURKEN PARCHANIAN

The first clothes you'll want...

at night, something easy, uncomplicated...sexy-soft...

Matte jersey —when it looks like this, it suddenly looks new again!

One in a series of matte jersey dresses at Geoffrey Beene that suddenly made matte jersey look—and feel—like a brand-new thing! His secret: no hooks, no zippers, no fastenings at all—just the most beautifully cut fabrics that wrap and tie on the body into ...knockouts! Here, his long brown halter-dress with the casual surprise of red-stitched edges—a sexy, dressed, but very un-got-up way to look at night. Of rayon matte jersey (Beaunit Specialty Fabrics); about $385. At Saks Fifth Avenue; Hutzler's; Montaldo's; Dayton's; Harzfeld's; Neiman-Marcus.

FALL NOW

At night, the thinnest panne velvet

The little smock of a jacket, the wrap dirndl—the softest little dinner suit imaginable! Deep-brown liquid-thin panne velvet slipped over a taupe crêpe de Chine blouse. By Calvin Klein. Jacket, about $118, and skirt, about $78, of nylon and triacetate (Adam Watt Fabrics); blouse, about $46, of polyester. At Bloomingdale's; Nan Duskin; Woodward & Lothrop; Lillie Rubin-South and West; Kaufmann's; Jacobson's; Marshall Field; Bullock's Wilshire; Liberty House, Hawaii.

KOURKEN-PAKCHANIAN

Black silky-knit pyjamas —the little-evening indispensable!

The kind of pyjama everybody needs: a simple, easy black pyjama with a peek of bareness . . . to wear with the touch of a beautiful shawl. Pyjama by Kimberly Knitwear, of Trevira Star polyester. About $100. At Saks Fifth Avenue; Montaldo's; Kaufmann's; Jacobson's; L.S. Ayres. Both pages: hair and makeup, Rick Gillette; accessories, next to last page.

People
are talking about...

Sharp eyes, which means, these tough times around, maximum selectivity—the strong, sure ability to make choices almost viscerally. And these two wisdoms to help you ponder your way: "Luxury is liberty," and "It's the everyday that's so hard to put up with"—Gabrielle Chanel. . . . **The sudden efflorescence of Karen Black, grainy, gritty—self-styled "ding-y." Striated with talent, she's simultaneously the super-star woman in The Day of the Locust and in Nashville, upcoming in An Ace Up My Sleeve ("murders and funnies") and in Hitchcock's Deceit ("It's a kidnap plot in San Francisco. Mr. Hitchcock sees it as being about the guilt of people"). And all this when the shout is that there are no movie roles for women. Says sharp-eyes Karen, "I have found my own way, and that is that. I do what I feel like doing."**



KAREN BLACK
The four-picture star

SAY "HOOKER" EN FRANCAIS

Sociobiology—a come-lately area of scientific delving into social-behavior deeps in men and beasts—and the toppling implication that there are behavior patterns in common, such as acts of altruism, ruled by genes and filtered through Darwinian evolution. Controversy's hotting up, with a 697-page bastion of pro evidence in *Sociobiology: The New Synthesis* by Harvard zoologist Dr. Edward O. Wilson. . . . The sweet, show-tune success of Barbara Cook, used-to-be slender Broadway star, now gone joyfully, hilariously fat-fat, with Carnegie Hall-size audiences loving her, her songs, her wit. When her piano was mounded with admirers' bouquets, she chirruped, "Looks like it's laid out.". . . **Allo, Oui . . . Ou Les Memoires de Madame Claude, a tell-all but name-no-names (just guess who) doughty book by Claude Grudet. Says our woman in Paris, "Mme. Claude won't be photographed because she is very bourgeois and has a most respectable clientele. 'Rich guys' know about her, pass her telephone number along. Madame advises them not to file the girls under 'C' (for call girl) in their little black books but to put them in their checkbooks under a balance." Tout Paris est épaté . . . Chorus Line, the heart-tug, show-biz musical that has critics and audiences screaming joy.**

ICING THE ASPARAGUS

Salsa, the highest, hottest Latin dance beat, smoothly, restlessly Cuban/Puerto Rican with strange syncopations from remote South American jungle places, and composer-musician Eddie Palmieri currently Shah of Salsa. . . . "Persons," this summer's beach game: you get points for quick-as-a-trigger listing of all the words you can liberate by replacing "him" or "her" with "person." Examples: Averell Harriperson (Averell Harriman); madripersons (madrigals); and, most definitely, those Sunday School persons—replacing hymns. . . . **The New Factory, a vast space taken over, on Manhattan's Union Square, by the Warhol Gang, where, in enormous rooms with pale leopard-spotted walls, Warhol enterprises; in a mock baronial dining room complete with gigantic moose head over tremendous fireplace, a rabble of internationals feast—Picasso offspring; the De la Falaise-McKendry clan; the indefatigably newlyweds, the Kenneth J. Lanes; Billy Baldwin; a sprightly splatter of Warhol superstars. Overheard: Andy: "I want to work in a new medium—diamonds." Chum: "You could make them look like rhinestones." Andy: "They already do. I want to do something different."** . . . Unexpected sherbets: asparagus, served by Mrs. Leonard Lauder (Evelyn) to clear palates during a formal dinner; green grape, with whole grapes embedded in jade-green ice, used by Mrs. William McCormick Blair (Deeda) to climax a summer luncheon.

RAQUEL: JUST MODESTLY SUPPLIED?

The Wild Party, a slick-trick, it's-'20's-time-in-Hollywood-again movie, very Fatty Arbuckle, with James Coco repulsively shattering and Raquel Welch the glorious surprise—in this one she's got mystery, vulnerability. About her career, she told a New York reporter, "It's a question of whether you want a mansion and five Rolls-Royces or a little house and one Rolls-Royce. I live moderately lavish." . . . Frank Stella's metal reliefs, a look of pleated fans flung open, a superbly logical jumble of intense geometries—the metal sometimes sudden to the eye, cool among awesome colors—screaming pinks, blatant turquoises, flamboyant greens. Works of high art. . . . The teen-aged boy who, when asked why he was so desperate for a job, answered, "I want to get married some day, have a house, own a car. You know, the regular future dreams." —LEO LERMAN



GLADYS KNIGHT AND THE PIPS

big 'big 'time

"When I'm onstage," gleams Gladys Knight (above), a song-ecstatic womanly woman with a smile like a perpetually blossoming tropical flower, "I do a lot of walkin'." "We," murmurs Cousin William (Red), the family card (he's the second Pip from the left, above), "can't do much walkin'—we run!" But, most of all, Gladys, the Pips—Merald (Bubba) far left, Edward (Cousin Ed) far right—SING! For twenty-three years they've been singing a sweet, neat, urgent rapture and funnin' runnin' to the bright-light summit. And that's this July when they go four-time special on TV in their own sing high, laugh long, light and low variety show. "It's just lately that we've begun to feel the pressures of success. It was never like this when we were scuffling!"

GLADYS KNIGHT'S COSTUME BY GIORGIO SANT' ANGELO.
HAIR BY HARRY KING OF CINANDRE. MAKEUP BY MAX FACTOR.

FRANCESCO SCAVULLO



AVEDON



1



2

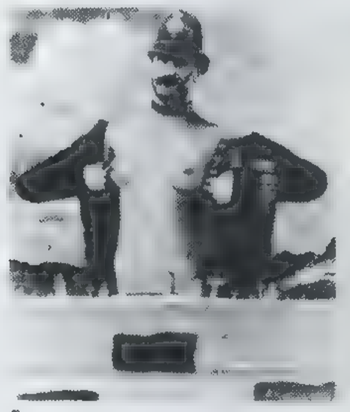


3



4

MONTY PYTHON EXPOSED



5

The hottest men around, the six-member Monty Python's Flying Circus, have had the highest visibility on the Public Broadcasting System. Here, a buffy five of them stand revealed.

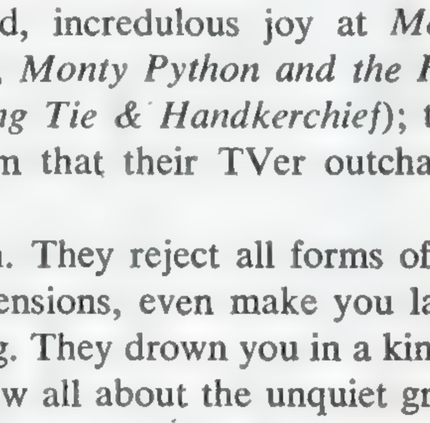
When we asked Monty Python, that six-manic, smash-them, trash-them comedy commune from Britain, could we take their picture, we were told, "Only if it's a *straight* picture." The Python idea of straight is on these two pages: five savvy Pythons, left to right, Michael Palin, Terry Gilliam, Eric Idle, Graham Chapman, Terry Jones (John Cleese was hearthing it home in England), in their own socks, shoes, hats, and cattywampus humor. "Maybe it's the start of a whole new career," said one Python as they stood before Avedon's camera. "Will it be published in France?" asked another, who is summering in Provence. "So I'll be pestered by chic people on beaches, stopped by people on the streets, saying, 'Ooooh!'"

"Ooooh" and "ah" and even "blast" are some of what TV watchers in England (for five and a half years) and more recently in the U.S.A. have been howling as they writhe in unexpected, incredulous joy at *Monty Python's Flying Circus;* their movies (latest, *Monty Python and the Holy Grail*); their five LP's (most recent, *Matching Tie & Handkerchief*); their books. So persuasive is the Python mayhem that their TVer outcharted *Upstairs, Downstairs* on Public TV.

What's the core of Python fun? Rejection. They reject all forms of expected behavior, make antic hay of all pretensions, even make you laugh while you know that they are being disgusting. They drown you in a kind of hilarious, in-it-all-together despair. They know all about the unquiet grave, even how to quiet it for a little space—by atomizing it with laughter.

How can Monty Python top itself? By each one of the six going his own laugh-hell way. So, they don't plan to make any more *Monty Python's Flying Circus* TVers for a time. "But we still exist as a group. And in the fall, you will be getting a whole new series of shows we've already made. Then next spring we will bring our stage show to America—*Our First Farewell Tour.* It'll be oldies and goodies—the dead parrot sketch, Ministry of Silly Walks....You know, the way we do it: everybody thinks of everything." At which point, Python Graham Chapman came all over suspicious: "Are we really sure this *is* Richard Avedon taking our picture?"—L.L.

Smallish photos on this page: evidences of Monty Python payload, prick-the-bubble-of-conceit lunacies. 1. A brace of Hell's Grannies. 2. The Holy Grailers. 3. A complaint about a filthy fork in a restaurant leads to the meat cleaver and anarchy—typical Python solution. 4. Terry Jones—very nobby. Pythons love to mob a nob. 5. Quintessentially Python, their use of graphics—all by Python Terry Gilliam. 6. Hell's Grannies abduct a telephone booth. Doesn't everyone in Pythonland?



6



LUCY (Lucille Ball) and ETHEL (Vivian Vance)

CULVER PICTURES



RHODA (Valerie Harper) and MARY (Mary Tyler Moore)

Play it for laughs—that's how the popular arts deal with friendship between women, which may be the only way to approach the subject without losing 50 percent of the audience: men. Men hate to think that women can do anything without them—even appreciate other women.

A subject so unwritten about that it almost seems forbidden: the joys and hazards of deep relationships not tightened by the pull of sex



TRIXIE (Joyce Randolph) and ALICE (Audrey Meadows)

CULVER PICTURES



VERONICA and BETTY (Archie's girls)

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WOMEN FRI

"Women, like princes," said the "good" Lord Lyttelton in eighteenth-century England, "find few real friends." Searching history for celebrated friendships between women, one finds astonishingly few examples. . . . "Whither thou goest, I will go," said the Biblical Ruth—but Naomi was Ruth's mother-in-law, making the bond not one of friendship but one of family, tradition, and obligation. . . . Mysterious, mesmerizing George Sand and the elegant Comtesse Marie d'Agoult shared a friendship of sorts—yet their real bond was through their companions, Chopin and Liszt—while, in reality, Madame Sand's platonic friendship with Liszt was infinitely more compelling than her fragile social bond with the countess. . . . While Virginia Woolf and Vita Sackville-West did manage to cultivate a deep and lasting spiritual bond, the origin of their friendship, evolved under the watchful but tolerant eyes of their husbands, was a frankly sexual liaison.

Women, until recently, simply haven't placed much importance on friendship. The American Dream of husband and family, as pursued by pre-liberated women, after all never included *other women.* The American woman tended to look upon other women as *supplements* to her life with a man—as fill-ins when a romance wasn't going well, diversions when her husband was away on business trips, or temporary social companions when she suddenly found herself single again after a divorce. And, as if to prove their indifference, whenever there was the chance to go out with a man, some peculiar quirk of conscience allowed most women guiltlessly to cancel any plans which might have previously been made with women. Female "friends" were left stranded—but they were expected to understand. The attitude of most women seemed to be that they were *wasting* their time with women instead of *spending* their time with them. Not surprisingly, it seldom occurred to a woman with this particular mind-set that another woman could enrich her life or help her to define her own existence.

So friendship with other women—real friendship—is a relatively new concept in America, one of the nicer fallouts of the Women's Movement. For example, as more and more women cast off their limiting stereotyped sex roles and gradually assume more androgynous characteristics, they are becoming more interesting *humans* to each other. Many women are beginning to realize that it's *worth* being friends with another woman—that a female friend can, in fact, be just as witty, stimulating, compassionate, and worthy of admiration as a man and that her friendship lacks the strain of physical and emotional bartering that often accompanies a relationship between a man and a woman. Even "platonic" man-woman friendships rarely escape hidden sexual tensions. A woman may think, for example, that she has a close friendship with a man; but, often, when the relationship ends, she realizes that it was really a one-sided romance.

Having no sexual stake in the friendship, a woman may find that she can *relax* with another woman in a way that she seldom can with a man, confiding emotional strategies and anxieties that might

destroy a heterosexual relationship. Today, as women increasingly move out into the world, sharing not only the traditional concerns of motherhood and childbearing but the challenges and frustrations of trying to achieve professional and economic recognition in a man's world, many women are beginning to develop an awareness and concern for each other's situational and psychological condition, a new sisters-under-the-skin respect.

One problem in acquiring female friends is that women so long conditioned to unconsciously regarding their own sex as secondary often haven't the slightest notion of how to get close to another woman on anything other than a superficial level. And even when a woman *is* able to form a friendly bond with another woman, the problem often becomes how to *sustain* such a relationship, which doesn't have the glue of successful sexual interaction that, when all else fails, can sustain a relationship between a man and a woman.

According to Viennese-born psychoanalyst Dr. Erika Freeman, former adjunct professor of social psychiatry at Sarah Lawrence College and author of *Insights: Conversations with Theodor Reik,* the disintegration of a friendship is usually bred by a careless or unconstructive reason for selecting a friend in the first place. "By definition," said Dr. Freeman, "friendship is an egalitarian phenomenon. That's what makes it different from a mother/daughter or a teacher/student relationship." The troubles, in other words, begin when you choose a friend who is not your equal or when you choose a friend for neurotic reasons.

Many women, for example, become close when they are troubled. What binds them together are their problems, whether they are typing-pool pals, park-bench mothers, or divorcées-to-be. "But the price of such a friendship," Dr. Freeman explained, "is that you remain unhappy. It's a kind of tyranny of the weak—because,

ENDS

when you become strong, you become unacceptable, and the friendship falls apart."

Still, a woman may wonder how to define "equal." "One shouldn't be too narrow," Dr. Freeman suggested. "I mean equal in strength, equal in humanity; but remember, too, that people tend to want to be with people like themselves. They feel more comfortable. That's why beautiful people tend to cluster together, or intelligent people, or people with similar interests and tastes."

JEALOUSY

Another hazard to female friendships is that old "feminine" trait—cat-eyed jealousy. It is often difficult to assess at what point a woman's admiration leaves off and her envy begins. "Jealousy," wrote the Duc de La Rochefoucauld, "is always born together with love. . . ." This may be the problem that keeps a woman who is highly successful in other areas of her life from enjoying the closeness of friendship with other women. "Most women are made to suffer for being admirable," Dr. Freeman explained. "It's a terrible irony that, although we try to accomplish things so that people will like us better, when a woman accomplishes something, what she often gets is hostility and envy. Instead of being admired, she is ostracized and penalized. Women of accomplishment intimidate people—yet it's usually these women who need friends the most."

Sometimes jealousy is based on nothing more than the way a woman looks. Yet beautiful women, Dr. Freeman believes, are often less competitive and more generous than plain women. "There are certain levels of competition that simply don't exist for them," she said, "and very often, instead of jealousy, a plain woman feels *completed* by another woman's beauty—so the friendship is based, to an extent, on compensation." Beautiful women are often filled with insecurities; and a plainer woman, realizing this, may find her jealousy turning to sympathy and understanding.

Unfortunately, many women make the mistake of choosing friendships with women they consider their inferiors, because they are fearful of competition or reluctant to be outshone. Yet the truth is that between equals jealousy tends to be minimized—and, in many ways, competition can be healthy. Two childhood friends, for example, who compete for the top grades in a class may both work harder because of the rivalry; or an adult, seeing a friend's success at a job, may be spurred to greater efforts in her own job, with many resultant rewards.

"You can use envy of another person to reveal the possibilities of what you can achieve for yourself," said Dr. Freeman. "Neurotic envy comes from the idea that the other person has a monopoly on something that you can't have. But remember that you can't envy a woman unless you also respect her—so, if you feel envy, try to refocus on your feelings of respect. Try to see the other person not as a threat but as someone whose achievements can enhance your own, as someone interesting with whom you can relate—and remind yourself that no matter how things may look on the surface, every woman has difficulties, just as you do. If you give a friendship the chance to reveal these problems, your envy may gradually be replaced with compassion."

A woman who is happy and successful may also discover that it's hard to find friends who will delight in her happiness instead of resenting it—and a woman who finds herself the unexpected target of another woman's jealousy often feels hurt and baffled about how to react. The first step, perhaps, is to ask yourself if you have done anything to provoke the other woman's jealousy. Have you, for example, unwittingly "bragged" about your job, your family, or some good fortune that may have befallen you which hasn't quite befallen your friend? Sometimes what seems like innocent enthusiasm to one woman can be interpreted as "showing off" by another.

The most mature reaction to jealousy is simply not to draw attention to yourself. Be modest, remembering that your friend probably feels inadequate simply because she is already too *well* aware of your assets. You may be able further to reassure a jealous friend by telling her what you particularly admire about her or why you value her friendship. Don't, however, allow yourself to fall into the trap of continually placating a friend while deprecating yourself. If a female friend's jealousy is so persistent that you constantly feel uncomfortable, once again, the real problem may be that you have not chosen a woman who is your equal, and the best solution could be simply to "let go."

MARRIED WOMEN AND SINGLE FRIENDS

A woman who has fully matured generally derives fulfillment from the whole range of human interchange and is careful to preserve individual friendships, regardless of her own or her friends' marital status. Yet there is often a terrible temptation for a woman, especially a newly married one, to become emotionally "swallowed up" by marriage and carelessly to abandon single women friends (who are suddenly left to nurse feelings of hurt and rejection) and, except for couples-only social outings with her husband, to neglect even married women friends. The friends often react with anger and confusion.

"A lot of married women don't have *any* friends," observed one young married woman with a thriving career and as yet no children. "They just have their families. When they go out, they go out to the movies with their husbands. I *prefer* single women as friends, because I feel like a single person myself. I feel independent. Most of the married women I know revolve around their husbands. They don't have their own opinions . . . (Continued on page 116)





Weekends at a snap

with Robert Denning and Vincent Fourcade in an Edwardian house by the sea

As weekend hosts, at their year-round weekend house on Long Island's South Shore—shown on these four pages—Robert Denning and Vincent Fourcade display the same dash and brilliance that have brought them fame as interior designers. They invite two or three friends to stay, more for weekend meals, so there are seldom less than six at table—there may be twice that many—and do it all with unruffled calm. The secret is a smooth-clicking system, backed by pinpoint planning, super teamwork. "It must look effortless," said Vincent. "People don't enjoy themselves if they think you are struggling." . . . Meals are movable feasts —indoors or out, depending on weather. Mealtimes are flexible. Summer lunches sometimes turn into beach picnics. But wherever, whenever it appears, the food is great. Vincent and Bob bring several hearty, delicious entrées, already cooked, from New York (one favorite is *boeuf à la mode,* marvelous hot or cold). In the country, they get—and prepare themselves, expertly—fresh-caught local fish, fresh-picked vegetables and salad greens. (Continued)

The winter garden, *left* and *right*—sun-flooded, Whistler-esque, with tall flowers, topiary trees. Made from an old porch that was glassed in, it's now "the most popular room all the time." *Left:* a table set for lunch—white wine in green-glass bird decanters (these, from a 69¢ Shop), food on a trolley. *Right:* another day, the scene of a leisurely breakfast. **The living room,** *above,* a cheerful riot of prints; turn-of-the-century sporting bronzes on the mantelpiece. When Denning and Fourcade bought the house, they replaced stodgy windows on the ground floor with tall double French doors, curtained in white—most with a view of the sea.

Weekends at a snap

Two brilliant interior designers have a master plan for weekend entertaining. . . . Here's how they make it all look easy

(Continued) "You must be elastic about how you plan food and guests," said Vincent Fourcade. "Who cares if there are two men or two girls too many, as long as they're attractive?" In fact, he and Bob Denning are known for assembling notably attractive guests. Asked how they do it, Vincent said: "It's like fish. You try to catch what is passing—what's in season." . . . On summer Fridays, Vincent goes to Long Island early to "see that the house is presentable," fill it with flowers from the I.W. Bianchi greenhouse (famous for orchids) nearby. Bob drives down later on Friday, often bringing the weekend houseguests. "The minute I walk in the house, I hard-boil six eggs," said Bob. "It makes me feel I'm ahead of the game." The eggs will end up cut into a salad of fresh rugola, or blended into a thick, cold gazpacho—or, popped into a picnic basket headed for the beach. . . . More about Vincent and Bob's weekend food strategy, page 8.







Dining room, *top left:* tall lilies on an Art Deco red lacquer table. **Poolroom,** *top right,* upstairs, has a vintage pool table, comfortable sofas, stereo.

Terrace, *above,* ready for a marvelous summer lunch —steamed mussels with *beurre blanc,* the broth served separately in Chinese bowls on silver plates.

Vincent Fourcade's bedroom, *left, above,* has a sweeping view of the sea—even from the 1850's mahogany bed. In his **bath-dressing room,** *left, below:* satinwood paneling, furniture, from an Edwardian hotel.

The kitchen, *opposite:* bright, inviting, with blue-and-white Portuguese wallpaper on walls and ceiling—plus every possible 1970's convenience.

HORST



FROM ART-TALK SPELLBINDER ROSAMOND BERNIER...

ART WHERE YOU ARE



Onstage at New York's Metropolitan Museum of Art or the National Gallery in Washington, D.C., explaining Matisse to the military at the Naval War College in Newport, R.I., or holding forth in French at the Grand Palais in Paris, Rosamond Bernier talks about art—public or private, minor or monumental, past or present. Her stories are personal mementos; her slides, a photo album. She presents her listeners with the inside story—folded right-side out.

While traveling our country on her lecture tours, Rosamond learns as well as teaches. She has become a rare sort of expert: one who knows art resources in towns all over the United States, making her our ideal advisor on treasures to seek out on your summer holidays (see her guidance, below).

In front of a packed auditorium or Vogue's reporter, Rosamond understands the power of showmanship. In the afternoon privacy of her New York apartment, her red velvet dressing gown is grand and flowing, designed for effect. When she speaks about art—her voice invitingly French, British-precise—Rosamond's face warms with enthusiasm, her hands slice the air. She is a businesslike woman: charming and shrewd, gracious and direct.

The apartment is city-compact, in an efficient modern building. Small, elegant keepsakes—a tiny Calder mobile on the desk, a piece of pre-Columbian sculpture—warm the room. Walls colored Billy Baldwin brown hold a gallery of modern masters. A scented candle gutters, forgotten in the corner.

A friend of Picasso, pal of Matisse, Rosamond grew from Philadelphia, Pennsylvania, to Paris, France, when Paris was alive with the men who had ignited an art-world explosion and Philadelphia was a place where you carted your kids on unwilling treks to the local museum. Today, after over twenty years abroad—meeting and questioning writers, musicians, poets, and painters; co-founding and editing *L'Oeil* (The Eye), a powerful art journal in postwar Paris; and producing more than a dozen books—Rosamond Bernier is delightedly back in America, with a new life and a new career.

"What continually impresses me in America," said Rosamond, "is how open people are to learning about new things. When I lived in France, I used to come back to the States every year for my magazine and publishing business, but that always took me to New York or Washington. I had never seen San Francisco, Milwaukee, Minneapolis. One of the things that strikes you when you come from Europe, especially when you are in a place like Texas or Oklahoma, is that everything is still possible.

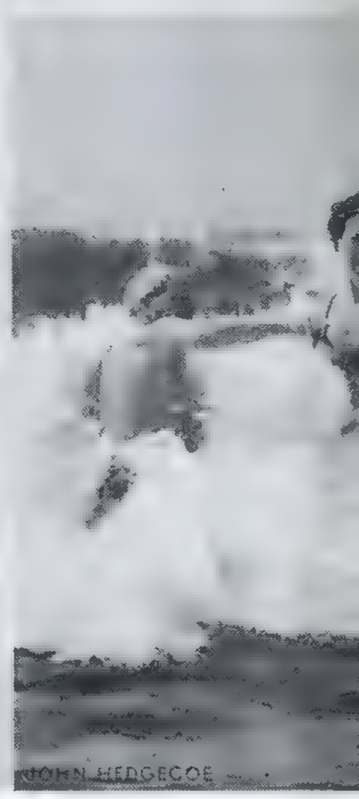
"In Europe, you'll find people who have tremendous culture, but they'll say, 'Oh well, it's too difficult. We're not going to do anything new.' But Americans say, 'We're (Continued on page 113)







HORST



JOHN HEDGECOE

SUMMER ART-TOURING: MUSEUMS AND MASTERWORKS

"I'm one of nature's sightseers," says Rosamond Bernier. "Whenever I go someplace, I always take a few hours off to see the local museums and architecture."

When we asked Mme. Bernier—who travels the country to speak of paintings and sculpture and artists close up—about the art to find in America, she answered with this very personal guide to the unexpected museums, offbeat collections, remarkable architecture to see this summer:

FORT WORTH, TEXAS: "One of the unusual things about Fort Worth is that the museums here have gotten together on their collections. Instead of competing, the museums work as a single unit; one stops collecting where another begins. Thus you have the **Kimbell Art Museum** with Oriental objects, art from the past. **The Amon Carter Museum of Western Art,** which began as a museum of Western American art, has American things of all types. And where they leave off, **The Fort Worth Art Museum** takes up. Together, these three make an amazing ensemble.

"Then there's **Philip Johnson's Water Garden,** which is a great pleasure to experience. It's Johnson's 'fountains of Rome.' The gardens are built on many different levels; the water trickles, rushes, roars—it goes at different speeds, makes different sounds. There are platforms and low walls so that people can sit down to enjoy the gardens; there are slabs like stepping-stones for the children.

"Johnson, as an architect, has a wonderful sense of ceremony—he brings you to a building and into it and through it and out of it; you feel as if you're part of a rite, or cult. At the Water Garden, when you look



Rosamond Bernier, right, spreads the good word about art, onstage at the Metropolitan Museum in New York, 1975. Left, the good friends are artists: Joan Miró, Barcelona, 1954; Fernand Léger, Gif-sur-Yvette, France, 1954; visiting Tápies in his Barcelona studio, 1973; interviewing Henry Moore in the surf at Forte dei Marmi, Italy, 1967.

up to see people silhouetted against the sky and hear the lovely sounds of the water, there is a total sense of peace. It is a *must* to see."

WASHINGTON, D.C.: "Small museums are immensely appealing to me, and one of the most charming that I know is **The Phillips Collection** in Washington. It's like the Frick Collection in New York in that it is a house that holds a very personal collection. Duncan Phillips is dead now, but he had a remarkable eye for nineteenth- and early twentieth-century work. Every picture is an absolute delight. For sheer refreshment of the spirit, I'd say that to go to the Duncan Phillips collection is as great a pleasure as one could have."

MALIBU, CALIFORNIA: "The J. Paul Getty Museum opened in Malibu a year and a half ago. A completely faithful, inch by-inch reconstruction of a Roman villa, it is filled with a sizable collection of antique Greek and Roman sculpture and marvelous eighteenth-century French things. Visitors' parking is limited; call ahead for an appointment to see the museum."

TOLEDO, OHIO: "As a complete switch, I would suggest **The Toledo Museum of Art,** which has the most unexpected variety of things—from sixteenth- and seventeenth-century German silver-gilt pieces to Baroque painting to one of the splendid versions of David's 'The Oath of the Horatii.' There's also excellent nineteenth-century French painting, china, an extensive collection of glass: a wide variety of things, of the highest quality. A marvelous museum—not so big that it's overwhelming, but you feel that its art has been chosen by someone with a very good eye."

NEW HARMONY, INDIANA: "In the nineteenth century, Robert Owen ran New Harmony as a Utopian colony. Today, the Village is neatly restored. Unlike Williamsburg, which is like a museum under glass, New Harmony—with its charming nineteenth-century houses and simple rustic furniture—has preserved the spirit of the original community rather than its tiny details.

"The public can attend seminars here, or (Continued on page 115)

Salad DO-AS YOU-PLEASE FOOD Imagination is the key ingredient

VENETIAN EGGS

Prepare Eggs Mollets (firm whites, soft yolks) by boiling four minutes; plunge in cold water, peel. Season Hellmann's or Best Foods mayonnaise with lemon juice and freshly grated Parmesan cheese. Make a jelly of beef broth using Knox gelatin; pour one-fourth inch thick and chill. Garnish eggs with beef jelly, dress with cheese mayonnaise; grind fresh pepper over all. Serve with Finn Crisp. Here, white Wedgwood plate. "Vendome" fork by Christofle.

in three peppered-uppers by Françoise de la Renta—shown here and on the next page

LENTILS, FLAVOR-SOAKED ONIONS
Slice red onions and marinate in oil and lemon juice for the day. Drain onion slices, combine with seasoned cooked lentils (yes, leftover); dress with oil, vinegar, and pepper—lentils need no more salt. Serve with French *biscottte.* Plate, Céralène/ Raynaud "Godrons" Limoges china; silver, "Fairfax" by Gorham.



PENN

AS YOU-PLEASE FOOD Salad can be appetizer, main dish, refresher, or dessert.

BLACK-GOLD AVOCADO
Pit, peel, and slice avocado. Add dressing of olive oil, vinegar, and salt. Slice black truffles over the top. Add freshly ground black pepper. Served here with skinny Italian breadsticks (*grissini*) on Limoges porcelain plate, "Osier" from Céralène/Raynaud; "1810" silver fork, from International.

PENN

No rules, no limits...often, no hot stove

BY ARTHUR GOLD AND ROBERT FIZDALE

Parisian salads of chef Guy Girard

Anything goes in a salad! Making a salad is the most permissive form of cooking. While it takes strict discipline and a knowledge of classical procedures to follow, or even to vary, a recipe for salmon mousse, cheese soufflé, lobster bisque, or even a really good plain apple pie, when you make a salad you can throw restraint to the winds.

The word "salad" comes from the old Provençal word "salada," a salted dish. In French slang it means any mixture of things thrown together haphazardly. At a cocktail party in Paris recently, we ran into an old friend of ours and his wife. Drowning their embarrassment in drink in various other parts of the room were his former wife with her new husband, his former mistress, and his two present mistresses, one of whom muttered to us, *"Quelle salade!"*

Permissiveness apart, the two best dressings for almost any salad are still the classical "French dressing" *(sauce vinaigrette)* and French mayonnaise. There are many ways of varying these dressings and in some salads you can even use a combination of the two. (Recipes at *right*.)

Some of the best salads we've ever had we found in a little restaurant called Le Petit Coin de la Bourse, just around the corner from the Paris Stock Exchange. Le Petit Coin is in the rue Feydeau, the street named for the gloomy playwright whose wild bedroom farces have kept Paris rocking with laughter since the *Belle Epoque*. The restaurant with its appealing atmosphere of a modest provincial inn is open for lunch from noon until three in the afternoon (the Bourse itself is also open for just three hours: 11:30 to 2:30).

Promptly at 12:00, brokers from the exchange begin drifting in for their first apéritifs. After handshakes and greetings all 'round, the eager question is: what exciting things has chef Guy Girard found at the market? The lunchers all know that the expansive, good-humored chef goes every morning at 4 A.M. to the Rungis food market near Orly airport where he chooses with fanatical care the freshest and most unusual products to be found. Unlike most chefs who have a fixed menu, Girard is inspired by what is available to create new dishes each day. (Continued on page 114)

LET-YOURSELF-GO SALADS

Have you ever tried a salad made by chopping a bunch of watercress, adding a half cup of French dressing, and pouring it over Bibb lettuce . . . or over endive . . . or cubed cooked beets . . . or over a mixture of sliced fennel and sliced celery? . . . or even a salad of nothing but sprigs of watercress, or sprigs of rugola (that pungent Italian green that grows like a weed in your garden) dressed with nothing but olive oil and salt?

Try a salad of the youngest, tenderest string beans or zucchini, steamed till cooked but still firm, drained carefully, and dressed while still warm with French dressing and chopped fresh chives or dill.

Have a salad of thinly sliced raw mushrooms, salted and peppered, sprinkled with lemon juice, and dressed with a mixture of lots of sour cream and chopped chives.

Peculiar but delicious is the Italian salad made by marinating thinly sliced onion rings in French dressing for 30 minutes and then combining them with peeled, sliced oranges. If you don't like onions, try the Moroccan salad of orange slices, thinly sliced radishes, salt, and lemon juice.

Another Italian favorite is the hearty Tuscan combination of cooked large white beans, chunks of canned tuna, thin slices of onion, and French dressing into which you have blended a little anchovy paste.

After a roast, the French like to serve the salad on the same plate and pour a little warm juice from the roast over the dressed salad.

Mayonnaise

Makes approximately 1½ cups

2 egg yolks
1 to 1½ cups oil (preferably half olive oil and half French peanut oil, such as Huilor)
1 tablespoon wine vinegar
½ teaspoon salt
¼ teaspoon pepper (white pepper preferred, a turn or two of the pepper mill)
¼ teaspoon dry mustard

Remove eggs from refrigerator at least two hours before using. Separate yolks from whites and save whites for another use. Run hot water into a round-bottomed mixing bowl to warm it. Dry carefully. If oil is cold, warm it just to room temperature. Place egg yolks in warmed bowl; beat with a wire whisk or electric beater for a minute or two till they begin to thicken. Add vinegar, salt, pepper, and mustard.

Whisk for another minute or two until well blended. Begin to add the oil very slowly, drop by drop, whisking constantly. Do not stop whisking, but do stop adding oil occasionally to make sure oil is being absorbed by eggs. After half the oil has been added, the rest of the oil can be added a little more quickly.

G. AND F.'S VARIATIONS:

Creamy mayonnaise Fold into the mayonnaise recipe above (that is, to 1 or 1½ cups mayonnaise): ¼ cup whipped cream and ¼ cup sour cream. Add a little salt, pepper, lemon juice, and prepared Dijon mustard to taste.

Sauce Gribiche Fold into 1 or 1½ cups of the basic mayonnaise recipe: 1 teaspoon each Dijon mustard, capers, and finely chopped parsley, pickle, and hard-boiled egg. Try it with shrimps or a salad of sliced celery hearts.

Green mayonnaise Fold into 1½ cups of the basic mayonnaise: 1 teaspoon capers, 1 teaspoon finely chopped pickle, 2 teaspoons *very* finely chopped watercress, ⅛ teaspoon horseradish. Add a few drops of green food coloring or, if you have it, a little of the water in which spinach has been cooked, just enough to make the mayonnaise pale green.

Traditional with cold poached salmon but excellent, too, over hard-boiled eggs, lightly steamed vegetables such as cauliflower, or in a salad of cold poached fish.

French Dressing

Makes approximately a half cup of dressing

⅛ teaspoon salt
⅛ teaspoon freshly ground pepper (2 or 3 turns of the pepper mill)
⅛ teaspoon Dijon mustard (optional)
1 to 2 tablespoons wine vinegar or cider vinegar
6 tablespoons oil (3 tablespoons olive oil and 3 tablespoons French peanut oil, such as Huilor)
Optional: 1 to 2 tablespoons chopped fresh herbs (parsley, tarragon, chives, dill, basil) or a pinch or two of dried herbs

In a small bowl stir salt and pepper (and mustard if you are using it) into vinegar using a fork. (They will dissolve more readily than they would in the oil.) Add oil and beat lightly with a fork. The dressing will keep, out of the refrigerator, of course, for a day or two. If you use the optional fresh or dried herbs, add them just before you pour the dressing over the salad. Salad greens should be washed and dried as thoroughly as possible and then kept between paper towels in the refrigerator till ready to use. Add dressing (having beaten it again with a fork) at the last moment; toss salad till all greens are coated with dressing and serve.

G. and F.'s Tips: For tender, delicate salad greens such as Boston lettuce or—if you are lucky enough to find it—Bibb lettuce, omit the mustard. For firmer or coarser salads such as romaine, endive, escarole, and chicory, include the mustard and dress the salad 15 to 30 minutes before serving. To any of these salads, a sprinkling of mimosa (finely chopped hard-boiled eggs) can be added. Delicious and fresh looking.

G. AND F.'S VARIATIONS:

An interesting change from oil and vinegar is a cream dressing made by substituting 6 tablespoons heavy cream for the oils and 2 tablespoons freshly squeezed lemon juice for the vinegar. This is especially good on salads made of celery, romaine, the red Italian chicory (which the Italians call radicchio), endive, cauliflower (raw and thinly sliced or broken into flowerets and very lightly cooked), and lightly cooked string beans.

A very good low-calorie dressing can be made by using 6 tablespoons yogurt instead of oil and 2 tablespoons V-8 or tomato juice instead of vinegar. In addition to the normal amounts of salt, pepper, mustard, and herbs, add a dash of Worcestershire sauce.

Summer Refre

Cool pretty watercolors—new makeup that's instant refreshment for summer sk
And new clothes in watercolors—
just what you want right now to pick up a summer wardrobe....

The new watercolors—summer makeup at its prettiest!

Think of the coolest, most delicious summer colors—shimmery yellows and greens, delicate pinks and apricot, peach, violet, coral—all the colors of this summer's makeup. Pale, gentle watercolors *that look wonderful in the summer sun . . . with summer clothes . . . against tanned skin. And even if you don't have a tan, watercolors have a built-in lightness that gives any skin an instant lift—it's the makeup you want right now. . . .*



Watercolor dressing

Above: this summer's pants-to-own—cool cotton drawstring pants—in watercolor blue, and a little V-neck brown cotton top. With tanned skin, bare feet—summer at its easiest! Sangam Imports. Pants, about $22; top, about $13. Bloomingdale's; Bullock's. Hair, these four pages, Harry King of Cinandre; makeup, Way Bandy. Accessories, next to last page, this issue.

The look of a watercolor eye

The eye shaded in violet, *right*. One of the prettiest, most subtle watercolors, violet is also one of the easiest shadow colors to wear. Almost everyone—whether eyes are dark brown or light grey—can look wonderful in violet. If you haven't tried it, now is the time—you may be in for a big surprise. And nothing looks prettier with violet than pink—glowing here on the face and mouth. . . . As for the pink lens, that stands for another kind of watercolor eye—watercolor sunglasses. They're not for the brightest, strongest sun—you wouldn't put them on and go out driving at high noon. But they are quick, easy, *instant* refreshment for eyes—for your whole face! And the newest watercolor glasses have matching lenses and frames—in everything from blues, rose pinks, to coral, pale taupe, butterscotch yellow. There's never a harsh contrast—everything is soft, light . . . super pretty! . . . The watercolor makeup here: Wild Violet Eye Color I, Pink Super Sheen Face Color and Pink Regime Creme Lipstick. All, Germaine Monteil.

Tips on wearing watercolors

- Have lips and cheeks gleaming in tones of the same color. Pick from pink, apricot, pale coral or mauve.
- There should be a bit of frosting to everything (but no heavy icing!)—lipstick, blusher, eye shadow. You can add your own with a pearly gleamer or highlighter.
- Eyes can wear the biggest news—un-eye-shadow colors like peach, yellow, apricot. Whichever you pick, stick to one color and shade in pale to slightly darker tones.
- If you do have a tan, it's a good idea to use a cream base or foundation under eye shadow—the shadow goes on easier, the color truer.
- Don't forget that moisturizer under blusher gives an added natural glow to skin.
- Wear watercolors with more watercolors—clothes in the same pretty pale shades—you'll find them on the next page.

Watercolor stripes

opposite—
some of the prettiest new shades to choose from. . . .

for eyes

- *Patina Lavanda—Eyeshadow Accento by Eve of Roma*
- *Soft Green, Cane Yellow—Pressed Eyelid Shadows by Estée Lauder*
- *Peach Patina, Peachy Sheen—Skin Life Deep Moisture Shadows by Helena Rubinstein*

blushers

- *Silver Pink Creamy Powder Blush—'Ultima' II by Charles Revson*
- *Fresh Apricot Tender Blusher by Estée Lauder*

and lipstick

- *Frosted Coral Lilies—Acti-Vita Emollient Lipstick by Germaine Monteil*



FRANCESCO SCAVULLO

shers!



Watercolors — the summer refreshers!





Sun charmers, far left: what to wear now when you want something new —something pretty!—for country and beach places, for playing tennis in—pieces of silky watercolor jersey. The T-shirt in pearly cream, easy pull-on skirt in tan. Penfold by Anne Klein Studio, of Trevira. Top, about $24; skirt, about $32. Saks Fifth Avenue; John Baldwin; Swanson's; Balliet's; I. Magnin.

Another light on watercolor makeup, left—a golden one. One of the most attractive ways to wear watercolors is dusted with gold—especially if you have a tan . . . especially at night. Here, one way—a delicate gold glimmer to pale-peach cheeks and lips, and a beautiful gold-shaded eye. The gold makeup: Pure Gold Gleaming Patina Eye Shadow, Goldfoil Pink Super Luscious Frosted Lipstick. Both 'Ultima' II by Charles Revson.

A new bathing suit when you need it most, right. A marvelous thin, sexy maillot—the suit of the season!—with a drawstring halter, low carved neckline, in palest palest watercolor blue—sensational color with tanned skin. Elisabeth Stewart. Of Antron nylon and Lycra. About $28. Lord and Taylor; Stix, Baer & Fuller; J. W. Robinson.

If you wish you'd bought more cool cotton dresses —another chance, far right —an easy breeze of a smock dress in pale greeny beige—cool, wide sleeves, shoestring tie in back. Sangam Imports, about $28. Bloomingdale's; Filene's; Burdine's; Bullock's. Hair, Harry King of Cinandre; makeup, Way Bandy. Accessories, next to last page.

FRANCESCO SCAVULLO





27 summer beauty savers

A better-than-basic collection of everything you'll need to stay beautiful in and out of the sun

For beauty, summer is the best and the worst of times. Being out of doors, living more actively, we tend to look and feel a glowing contrast to our winter selves. That's the best. The worst is that we're often hot and sticky, or stay too long in the sun, or develop patches of dry skin--in short, we let summer get the better of us. But there are answers--twenty-seven in fact--shown here and on the following pages, any one of which could help you make this your biggest beauty season ever.



1



2

Try a tool



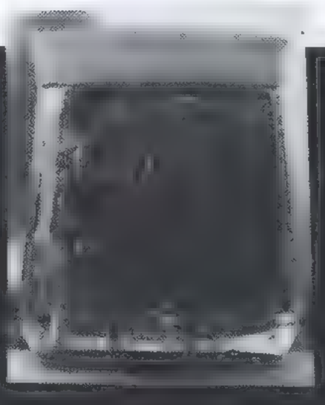
3

Summer being the season when everything seems to smudge and run even more than usual, this should be a time to give up an "all thumbs" approach and acquire a few gadgets to slick up your beauty life. Even something as prosaic as a cotton swab can become an artistic tool in the right hands—remove most of the cotton at one end and use to blend eyeshadow or gently smudge liner to soften...another cotton swab, dampened, becomes a clean-up device for mascara smears...dipped into nail-polish remover, it will tidy up corners without endangering any of your freshly applied nail polish.



4

1. For beautiful feet—Good for keeping heels and ankles smooth, Foot Beauty Stone works best when used during a bath. By Scholl. **2. For perfect toenails**—Say goodby to tufts of cotton gumming up the action when you paint your toenails. Pedi-Spread is here! It's Scholl's soft, cushioning foam separator, designed to keep toes apart. **3. For precision work**—What every makeup artist needs—a brush for every purpose. This chic bamboo set gets it together for you. From Madeleine Mono at Bloomingdale's. **4. For fresh skin**—A splendid skin scrubber, BUF-PUF's polyester fibers gently remove dead cells. By Riker Laboratories.

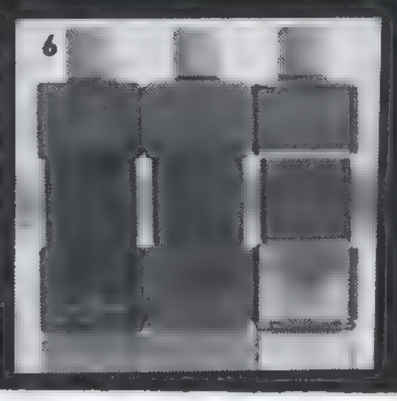


5

Play safe

Since hair, like skin, can be damaged by too much sun, it's smart to wear a hat or scarf if you're going to spend much time out-of-doors. Try tying the scarf loosely around your head (a cotton or challis fabric will stay better than silk) so that you don't get a heavy build-up of perspiration on your hair. It can be as destructive as too much sun.

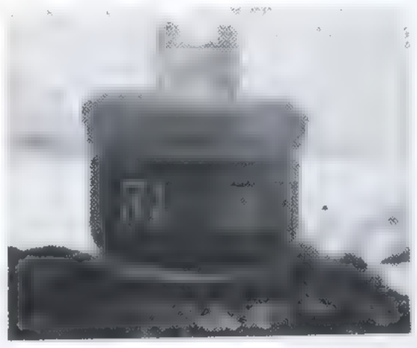
5. Sunscreen your hair—Try combining style and security with Dippity-do Setting Gel. In addition to adding holding power to a set, it has a sunscreen to protect hair from the sun. **6. Shampoo with protection**—You can give your hair a continual beauty treatment with any one of Germaine Monteil's new Super Sheen hair products, a line that nourishes and protects.



6

◄ **13. The best summer skin-saver is the best sun protection—protection according to skin type and needs. ...Like Clinique's new-this-summer sun program. There's Sun Block for maximum protection; Sun-tan Encourager if your skin can take a little more sun, a little less screening. And, like all Clinique products, they're allergy tested, fragrance free.... More sun news, *left*—the irresistible new one-piece T-shirt/sun-suit with panty-wrap front, in melon cottony knit. (Also great under jeans, summer skirts.) Tee Suits by Sandpebbles, designed by Jeb Manning. Of cotton and Dacron polyester (Alamac Knitting Div. WestPoint Pepperell). About $20. Bloomingdale's; Sakowitz; Bullock's; Liberty House, Hawaii.**

FRANCESCO SCAVULLO

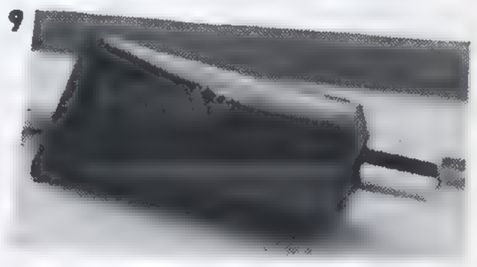


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Take a chance



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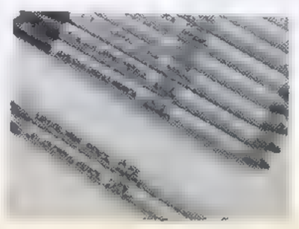
One of the truly delightful aspects of summer is the opportunity it gives us to be daring with makeup. Bright colors that might have been garish on pale winter skin take on an unexpected richness. And for those who never tan, there are two experimental routes: either adopt a bronzed visage via the new transparent gels and try a bolder color palette, or go all out for pale with the new lightest-of-watercolor shades. Fortunately, these options are available to even the most dauntless swimmers or sports lovers—to those, in short, who used to abstain from summertime makeup because they knew it could not hold up under the assault of water or perspiration. The change has come about in recent years through the introduction of truly waterproof makeup products—it's now possible to swim, play several fast sets of tennis—and even cry over a defeat—without ever seeing a single streak.

7. Protect your polish—There's something irresistible about glowing color on tanned hands—unfortunately, though, the shine doesn't always resist the depredations of sun, sand, and water. For that reason, Max Factor has created Pure Magic Super Gloss in Purely Natural for protection and shine. **8. Let your face get wet**—A boon for anyone who takes her action straight while still wanting to look good is Geminesse Fresh Color Waterproof Make-up. Its natural color stays on, wet or dry. **9. Color your hands**—At last there's a makeup that gives pale hands the same cosmetic lift that faces have long enjoyed . . . Beautiful Hand Makeup, 'Ultima' II by Charles Revson. **10. Pick an apricot**—Even the most bronzed skin can go flat without the plus of glowing cheeks. Estée Lauder's collection, Early Apricots, is the answer. **11. Be an artist**—Your creativity should start to flow the minute you get your hands on Max Factor's Pure Magic Pencil Pals—for eyes and lips. **12. Add zip to your eyes**—Treat your eyes as you color them—with Skin Life Deep Moisture Eyeshadow Powder and Base, by Helena Rubinstein.

10



11





12

ISHIMURO

Looking good means doing good when no one's looking

Behind-the-scenes care is really what we're talking about—and, in the long run, it's the one way to be sure your good looks last

Guard your looks


14

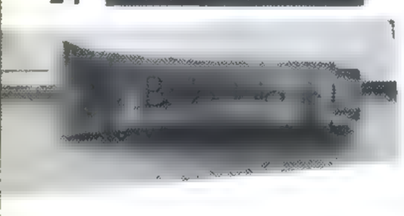
A little-known but valuable fact to remember about tanning is that the slower you tan, the longer your tan will last. If you expose your skin to too much sun too fast, it will result in destroyed skin cells which soon flake off, leaving you almost back where you started. Slow tanning, however, lets you build up protective melanin without destroying skin.

14. It's not greasy—New from Laszlo is a Bronzing Lotion for the woman who finds oil too much for her skin. It is lightweight and instantly absorbed. **15. It tucks in your bag**—Neatly packed into this take-to-the-beach compact is Estée Lauder's new Sun Block. No burning, no tanning... comes in skin tones.

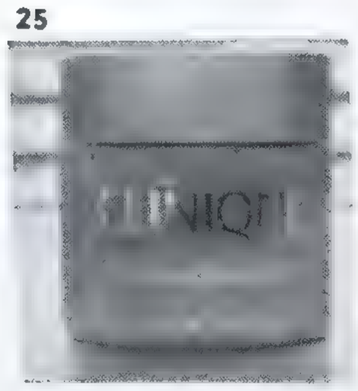

15

Make a splash


23


24

A bath at any time has connotations of luxury, and particularly during the summer when it also adds a cooling element. But, however good it may make you feel, a bath can also be a destructive element for dry skin. If you are so afflicted, never soak in a hot tub and always put a moisturizer all over your body while your skin is damp.


25

23. Keep cool—To make sure that super-cooled feeling lasts past the bath, keep Jean Naté Talc and Cologne Cooler in the fridge and use when you need a lift. **24. Smell good**—For sybarites who also want to guard their skins, a new Bath & Shower Gelée from Caron could be the answer. Available in three popular fragrances, the foam has a natural pH factor and a lasting, subtle scent. **25. Come clean**—Flaking skin is a big summer nuisance, but Body Sloughing Cream by Clinique provides a solution. It clarifies the skin, leaving a silky look and feel.

Aim high

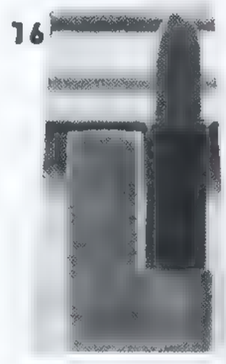

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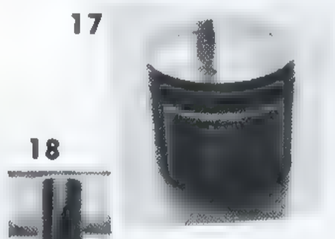
26. If you've been thinking about adding a new fragrance to your collection, you could discover it and at the same time commemorate this month's Soviet/American Space Flight. EPAS, developed jointly by Revlon, U.S.A., and the Novaja Zaria Perfume Factory, Moscow, was created especially to celebrate this historic event. EPAS itself is an event--marking the first joint commercial venture between this country and Russia.




16

Fight wrinkles

While it is true that time does inevitably make visible inroads in all our skins, we at least have a fighting chance to delay the invasion. But first, we must realize that dry skin does not create lines—today, sun damage is generally recognized as the culprit in visible aging. Nevertheless, consistent moisturizing can aid our appearance by plumping up the skin and smoothing out fine lines. Moisture should not be confused with grease or oils—properly to moisturize the cells, some water must be present. Grease alone only holds in what's already there; unlike a genuine moisturizer, grease doesn't replace lost water—and that's what creates a smooth-looking, fresh skin.


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16. End chapped lips—'Ultima' II by Charles Revson has created a Super Luscious Lip Conditioner with Sunscreen to shine while it protects. **17. Hold in moisture**—Specially formulated for summer care, Anti-Parching Cream by Eve of Roma is a quickly absorbed moisturizer with the soothing essence of oil of cloves. **18. Thicken your lashes**—Now there's hope for dry, brittle, abused eyelashes. Skin Life Emollient Lash Cream by Helena Rubinstein is a cream-in-a-wand that adds protein and moisture. **19. Protect your eyes**—A big new helper for the eye area is Skin Life Eye Makeup Remover Cream by Helena Rubinstein. A creamy lotion, its non-greasy formula was created to moisturize as well as to clean. **20. Feed your face**—Summer-dried skin needs more than ordinary moisturizing. The Borghese Moisture Masque gives a refreshing and restorative facial pick-up in only twenty minutes. **21. Cream your body**—To quench your dry, thirsty skin, Scandia Cosmetics has introduced Artesian Snow Lotion. It's an all-over body soother and smoother with a fragrance that spells open air and the plus of a cooling tingle. **22. Moisturize with a toner**—Camomile and herbs are the secrets that make Hydra-Dior Skin Freshener from Christian Dior good for even the most delicate skins.

FRANCESCO SCAVULLO



27. A Pretty way to save the look of your hair is a cotton scarf. But it's not enough to save its health. In summer, you're probably washing your hair more, blow-drying it more, sun-baking it more (despite our warnings!). All of which can lead to dry, damaged hair. One timely saver is The Heat Solution, a multi-conditioner from Pantene. It helps hair maintain its natural moisture balance, has proteins to give it body.... One of the prettiest sundresses is one of the prettiest new tennis dresses —the charming little apron-wrap dress, *above*, with a bare halter top. Penfold by Anne Klein Studio. Of Dacron polyester. About $36. Saks Fifth Avenue; Sakowitz; Swanson's; Neusteters; I. Magnin; Frederick & Nelson.

no fun? no lust

Do you have one of the often unrecognized forms of depression? ANHEDONIA (ann-he-doan'-i-a). If so, some of your possible symptoms might include:

- ☐ Loss of joy and pleasure
- ☐ Emotional anesthesia
- ☐ Boredom and ennui

Other symptoms also frequently associated with depression may be:

- ☐ Anxiety
- ☐ Insomnia (especially in the early morning)
- ☐ Indecision
- ☐ Pessimism
- ☐ Depression
- ☐ Difficulty concentrating
- ☐ Guilt, shame
- ☐ Remorse
- ☐ Somewhat reduced memory
- ☐ Thoughts of death and dying
- ☐ Fear of financial and personal loss
- ☐ Irritability
- ☐ Loss of appetite (or overeating)
- ☐ Loss of weight (or marked gain)
- ☐ Self-neglect (clothes, hair, body, personal maintenance)
- ☐ Fatigue
- ☐ Decreased interest in your environment
- ☐ Lessened social participation
- ☐ Isolation and loneliness
- ☐ Failure to meet social and personal commitments
- ☐ Loss of sexual pleasure and even desire

Antidepressants

"I feel so guilty. I have everything any woman could want and I can't understand why I don't enjoy or appreciate it. I can no longer hide my indifference from those I love and those who love me. Friends have stopped calling me since I'm so apathetic I rarely go anywhere."

I have heard essentially these same words from several hundred women a year of all ages. In many cases it has taken them years before they came to see me and many still doubt that they belong in a psychiatrist's office since they "have no reason to be unhappy."

Most of these women are not "ungrateful bitches" but the victims of a great unrecognized disorder—depression. "But I'm not *really* depressed!" is the usual response. Here we are all trapped by a word. Yes, it is possible to have a depression and be only mildly or not at all depressed in the ordinary sense of the word. The one universal symptom of depression is the absence of joy and pleasure in those things we used to enjoy. The medical name for this condition is ANHEDONIA (pronounced ANN-HE-DOAN-I-A). It is the opposite of hedonism—the indulgence of pleasure. Literally anhedonia means "absence of pleasure."

The exciting news is that treatment is now available for a very substantial number of patients with depression. Quietly, over the past fifteen or twenty years, increasingly effective treatment has been introduced so that now the chances of improvement are better than 85 percent. Yet at a recent meeting one prominent British psychiatrist estimated that less than 10 percent of the people in Great Britain with depression were actually receiving treatment. The proportion in the United States is probably not much different.

Oddly enough, one of the reasons that the availability of such treatment is not better known relates to the fact that it is relatively rapid, relatively inexpensive, and relatively uninteresting. There is nothing very exciting about seeing a physician fifteen or twenty minutes every two or three weeks for half-a-dozen or a dozen follow-up visits. The very ease and effectiveness of the treatment obscures general knowledge.

The other major hindrance to more general acceptance is the fact that a pill or capsule or tablet is involved. Part of our old Puritan strain is that it is nobler to suffer rather than to "take something." Certainly it is both foolish and, at times, destructive to blunt the experiences of normal life with tranquilizing drugs even though such experiences are unhappy or painful. Pill-popping in a search for some elusive happiness makes little sense. Even more senseless, though, is the refusal to make use of medication when a real disorder *does* exist.

Many people who deprive themselves of the benefit of antidepressant medication fear becoming addicted or drug dependent. The fear arises because of the existence of another group of drugs properly labeled "stimulants." These include the amphetamines, Ritalin, and a number of related preparations. In the popular argot these are known as "uppers" and are drugs of *potential* abuse. Administered by a physician and taken with adherence to instructions, they are extremely useful. The danger is that, since they rapidly produce a feeling of euphoria, the depressed or anhedonic person may start using them for a treat instead of a treatment, or even attempt self-medication. Although the stimulants produce a rapid lift, this is often followed by a "crash" leaving the person feeling worse than when he or she started. To obtain relief from this, the user will often take another dose of stimulant and a vicious cycle has begun. Tolerance often develops so that increasingly larger doses are required and, in at least a percentage of cases, the instructions from the physician are forgotten and the patient does develop a drug dependency.

This is very definitely *not* the case with the antidepressant medications. One can discontinue them at any time as there is no "craving" for more and more of such medication, nor does tolerance to the drug develop as is the case with "uppers and downers." Another false concern is that once started it is impossible to discontinue antidepressant medication. Again the myth is totally untrue: one can break off using the medication abruptly and completely. In most cases the medication is used only until the patient is over the depression and it is then discontinued. Some patients do need a continuing maintenance dose but its use is to

? no joy ?

BY NATHAN S. KLINE, M.D.

Director of the important Rockland Research Institute in Orangeburg, New York, Dr. Kline is a psychiatrist some of whose most exciting work has been done as a pioneer in the development of medications to control —and even relieve—some forms of mental illness as well as depression. Dr. Kline's latest book is From Sad to Glad: Kline on Depression *(G.P. Putnam).*

may bring new life to your life

keep away the symptoms of the disease and not because the medication produces a need or an artificial "high" of some sort.

Antidepressants differ markedly from the usual sedative or anti-anxiety medications which include barbiturates such as phenobarbital, Valium, Librium, Serax, Tranxene, Miltown, Equanil, and quite a number of others. This group of drugs (together with the sleeping medications) are known "on the street" as "downers." Most of them are probably dis-inhibitors so that persons who take them become much more reactive to their environment because they have fewer inhibitions. If someone is in a quiet room or with a person who is helpful and supportive, the effect of the medication is apt to calm the person down or even help induce sleep. If the same individual goes to a party or is with someone who is agitating or provoking, the medication is likely to provoke excitement or disturbance rather than calmness.

In both cases the medications work within fifteen to forty-five minutes and the effect usually lasts for two to five hours. As with the stimulants, sometimes an increasing dose of an anti-anxiety drug is needed and there is also the possibility of dependency developing. Once again, however, it should be pointed out that used under proper medical supervision, these medications can be given for extended periods of time without any unusual danger or risk. It is essential that the physician's directions be strictly followed.

Depression rarely occurs by itself. There is almost always some degree of anxiety and since the symptoms of depression are not so well known as those of anxiety, it may be overlooked. This can be most unfortunate since the medications used to treat anxiety are useless for depression. By way of contrast many antidepressant drugs contain an anti-anxiety component.

At present there are two major groups of antidepressant medications on the market in the United States. The first, introduced in 1957 (by

Antidepressants, new medications still unfamiliar to many physicians and psychiatrists, do not cause "craving," or dependence, nor does tolerance develop as it may with "uppers" or "downers"

two of my colleagues and myself) is the group known as monamine oxidase inhibitors. This difficult-sounding term is really quite self-explanatory. Most of us are familiar with amino acids as the building blocks of protein. Other types of amino acids, such as adrenalin, are produced by the body and therefore are called "bio-genic" amines. Some of the amines have a single straight chemical structure and some are more complicated. The ones with the single straight structure are called mono- or mon- amines.

To be utilized by the body these amines have to be converted or broken down into materials the cell can use. The substance in the body that makes possible this changing of the amines into a usable form is an enzyme. Enzymes are fantastically specific: they will convert one type of chemical substance, but not have any effect at all on the rest.

The enzyme that makes the monamine usable is known as monamine oxidase. "Oxidase" simply means that the enzyme works by adding oxygen to part of the chemical structure. In depressed individuals there is fairly good evidence that certain "biogenic amines" are either not produced in sufficient quantity or are destroyed much too rapidly. By making the monamines last longer, they may act to relieve the depression. In summary, the monamine oxidase inhibitors are medications that retard or slow up the breakdown of substances that appear to be necessary to retain a normal mood. The three best-known drugs in this class are Marplan, Nardil, and Parnate.

About six months after we had introduced the monamine oxidase inhibitors (more conveniently referred to as MAOI's), Dr. Ronald Kuhn in Switzerland introduced the first of another type of antidepressant. This group is known as tricyclic antidepressants because there are three benzene rings attached to each other in the chemical structure. More recently tetracyclics (with four benzene rings) have been found useful. The action of this group of drugs is slightly different, but the end result is the same. Normally, at a nerve ending the biogenic amines (those manufactured by the body) are not only produced and then transfered to another nerve cell, but the surplus is reabsorbed into the same nerve ending that produced it. Tricyclics/tetracyclics work by blocking this re-uptake so that there are more of the free biogenic amines available just as there is with the MAOI.

A number of other antidepressant medications currently in use in Europe or under investigation here in the United States may act more rapidly or with fewer side effects, but it is a bit early to be certain.

How does one decide which medication to use? There are certain medical conditions in which the medication should be used with caution and it is up to the judgment of the physician to make the appropriate decision. The MAOI's tend to lower blood pressure and to prolong or accentuate the action not only of the body's chemicals but also the natural chemicals in a few foods and in particular medications. For instance, certain kinds of fermented cheese (but not others) may produce a rise in blood pressure as may certain types of wine. When these medications are used, the physician gives the patient a list of foods and medications that should not be used without medical approval.

Because of the dietary restrictions on the MAOI's, antidepressant treatment is usually begun with the tricyclic/tetracyclics. With these medications there are no absolute contraindications except that great moderation is advised in the use of alcohol. Which of the various antidepressants to use depends upon how much anxiety is present along with the depression. Some medications, such as Sinequan, Elavil, and Aventyl have a very definite anti-anxiety component to them. The anti-anxiety component can produce some lethargy or even sleepiness in a person who is not anxious. Antidepressants that do *not* have marked sedative or anti-anxiety action include Tofranil, Norpramin, and Pertofrane. Finally, there is one antidepressant, Vivactil, which is quite a stimulant and which is therefore particularly useful in the slowed-down type of depression.

Once depression has been relieved, a substance, lithium carbonate, is extremely useful in preventing any future recurrences.

Properly administered, antidepressant drugs have relatively few side effects. With the tricyclics there is usually some dryness of the mouth, occasionally some constipation and other relatively infrequent and minor side effects. The major side effect with the MAOI's is a slight decline in blood pressure, with a patient occasionally showing some brief dizziness. Except for the dryness of the mouth most of these side effects disappear over the course of the first few weeks.

Certainly, when extensive psychotherapy has proved to be ineffective in relieving symptoms, there are strong reasons for trying antidepressant medication. One school of thought, increasing all the time, is that medication ought to be tried *first*. In many cases this proves to be all that is needed. Medication not infrequently is helpful in combination wtih psychotherapy. After all, a depressed person is not the world's best subject for intensive psychotherapy.

A few decades ago all of these possibilities (including drugs to *prevent* depression) were thought of as things we might possess "some day." That time has actually arrived without a great number of people being aware that the future is here.



TO SEW YOURSELF:

THE BEST ALL-

The best of everything you really want—seasonless, versatile, totally attractive clothes.

The best pyjama at night, *left:* Geoffrey Beene's instant classic!—his long, narrow-falling over-the-head tunic and matching pants in peanut crêpe de Chine—all ease, all luxury. (The pyjama in another mood, another fabric, on the next page.) Vogue Pattern 1258 by Geoffrey Beene. Rayon crêpe de Chine, from American Silk Mills. At Altman's; Joseph Horne; Meier & Frank; Frederick & Nelson. **The best jumpsuit,** *right*—a great way to be in pants at night!—silky champagne jersey sashed through the waist and tied. The best covering—its own **marvelous unlined jacket** in soft, sweatery oatmeal knit—long sleeves to roll, long scarf to loop. And it's a perfect separate sweater to wear over everything else on these pages. Vogue Pattern 9253. Jumpsuit, of Chinon jersey, by Beaunit. At Jerry Brown, N.Y.; Sakowitz; Meier & Frank. Jacket, of angora, lamb's wool, and nylon. Fabric by Held Fabrics. Altman's; Joseph Horne; Sakowitz; Bullock's; Meier & Frank; Frederick & Nelson. Hair and makeup, these 6 pages, by François of Suga. Pattern details and all accessories, page 119.

SEWING TIPS:

The pyjama—when working with rayon crêpe de Chine, silk thread is a must. To prevent puckering: use a larger stitch, looser tension, and stretch seams slightly as you stitch. . . . The jumpsuit—fit as you would regular pants. Most important—getting the right crotch length. To do that: sit on a straight chair and measure at the side from the waist to chair seat. The crotch length on pattern should be that measurement plus ½" extra for sitting ease (if not, adjust). . . . The unlined jacket—to finish the inside seams, zigzag-stitch at the edges or turn under a tiny hem and topstitch.

MIKE REINHARDT

YEAR WARDROBE

In the best fabrics—the softest on, softest in the hand. And you can do it all with Vogue Patterns....

THE BEST ALL-YEAR WARDROBE – the key is the softest knit



VOGUE PATTERN 1203

SEWING TIPS:

The small-evening dress: use seam binding at shoulder seams, yokes, and straps to prevent stretching. The elastic casing at the waist should be made from the lining fabric cut in a bias strip. . . . General knit tips that apply to everything here and on the following two pages: Because of their structure, knits usually require a "with nap" layout. Cut with your sharpest shears and hold the fabric in place with your free hand (if necessary, pin fabric to cutting board before starting). Be careful not to let the fabric hang over the edge of the table when cutting and sewing to prevent distortion. . . . The condition of your sewing machine is of utmost importance when working with knits: A knick or burr in the needle or throat plate can cause snags. A damaged or blunt needle can also be disastrous. Use only a ball-point needle—and it's a good idea to use a new one (the same goes for pins—use only the ball-point variety when working with knits). . . .



VOGUE EXTRA – THE KEY SHAWL

VOGUE PATTERN 1258

Small-evening dressing at its prettiest—softest!—*far left:* the bare blouson-top dress in a pale-beige cashmere blend, with tiny buttons down the back, elasticized waist. To cover bare shoulders—the soft ribbed knit shawl—the covering of the season! The most versatile covering—it goes over anything on these six pages. And the feeling of being wrapped in a big, cozy, luxurious shawl (see above) is sensational! Dress, Vogue Pattern 1203 by Leo Narducci. Of Cashmel (a Nomelle-and-cashmere blend). The shawl, of angora, lambs wool, and nylon. Both fabrics by Held Fabrics. At Altman's; Joseph Horne; Sakowitz; Bullock's; Meier & Frank; Frederick & Nelson. The easy how-to for the shawl, and all pattern information, page 119. **When you find the perfect pyjama,** *left,* you want it more than one way. The Beene pyjama you saw last page in crêpe de Chine, this page, in beige cashmere-soft knit to wear for day, to wear for an easy evening at home. . . . And you can mix the pieces—the crêpe de Chine tunic slides over the knit pants, or the other way around—when the fashion and the fabric is this good, you have pieces that really move! Pyjama, Vogue Pattern 1258 by Geoffrey Beene. Of Cashmel (a Nomelle-and-cashmere blend). Fabric by Held Fabrics. Altman's; Joseph Horne; Sakowitz; Bullock's; Meier & Frank; Frederick & Nelson. Pattern details, page 119. Accessories, next to last page.

MIKE REINHARDT

SEWING TIPS:

More general knit-tips—hang knitted garments for 24 hours before marking the hem. Since the greatest stretch in most knits is in the horizontal direction, the hem finish must have some give. Use a stretchable lace seam binding, or simply stay-stitch ¼" from the edge. . . . If you plan to wash your knits, be sure to test for shrinkage before cutting. Machine drying tends to shrink fabric more than air or drip drying. . . . Tip for the drawstring dress: Topstitch through facing only at neckline edge to prevent facing from rolling out.

The perfect covering, *this page*—the loose, easy kimono. In the perfect fabric—the same wonderful beige cashmere-soft knit you saw last page. Seasonless, versatile—you can wear it as a coat, as a dress, as a robe. . . . Directly above, **the kimono as a coat** over matching pieces of soft beige knit—cap-sleeve top, easy pull-on skirt. . . . Right, **the kimono as a dress,** wrapped and held by a suède sash-belt, a large crêpe de Chine scarf over the shoulder —a beautiful mix of textures. The kimono, Vogue Pattern 8888. The top and skirt, Vogue Pattern 9161. **The softest dress, the softest way,** *far right*—the loose-falling smock dress in the same beige knit, with a drawstring neckline, full loose sleeves. Very Easy Vogue Pattern 9252. All clothes, both pages, of Cashmel (a blend of Nomelle and cashmere). Fabrics by Held Fabrics. At Altman's; Joseph Horne; Sakowitz; Bullock's; Meier & Frank; Frederick & Nelson. Hair and makeup, François of Suga. Pattern details and information, on page 119. Accessories, next to last page this issue.

THE BEST ALL-YEAR WARDROBE – the key is the softest knit



VOGUE PATTERN 9252







◀ **In Eastern Europe, three still-grand turn-of-the-century hotels: *Far left*, Moscow's star Metropol; *center*, Vienna's high-romance Sacher; *near left*, Warsaw's elegant Bristol**

by Allan H. Mankoff

In-swing of three cities

A "passionate-travel" writer ("Mankoff's Lusty Europe") —above- and underground in Warsaw, Moscow, Vienna

On board the East-West Express. We cross the Oder River at 9:35 A.M. into Poland. Customs, visa checks, boys with guns. A faceless landscape of pines and flat farmland, peasants plowing fields with two-horse teams. No farm machinery visible. Old women in shawls hobble toward the proximate horizon, young ones in mini skirts return my winks at crossings.

Warsaw—Chopin's Heart and a Great Deal of Hand-kissing

I arrive Gdanska Station at 5:02 P.M. and taxi to the Hotel Bristol in Warsaw's "salon" (Krakowskie Przedmiescie) street. Built in 1900 and one of the rare *fin-de-siècle* structures to survive the German occupation that destroyed 87 percent of the city, the Bristol served as Nazi Party headquarters and now contains the most with-it discothèque in town.

While the cities of the West destroy their architectural treasures in the name of progress, the Poles have rebuilt theirs to the last minute detail in the name of tourism, using the original seventeenth- and eighteenth-century plans. Through the skill of the restorers—and the sloppiness of bricklayers and stonemasons—the Old Town Market Square has an "authentic" medieval patina. Here: horse-drawn hansoms, old wells, colorful sidewalk cafés, wine cellars like Fukier (founded 1610), and music cellars like Wanda Warska's.

To imagine Warsaw as it was before the Second World War, take a walk down Mokotowska Street; its Art Nouveau 1920's and 1930's style survived the war. Pause for coffee at No. 57, then pay homage to Chopin's heart in Holy Cross Church (Krakowskie Przedmiescie). The rest of him is buried in Paris' Père Lachaise.

The old Lourse Café, haunt of actors and journalists of the type caricatured in Lubitsch's *To Be or Not To Be*, is now only a memory, but nostalgia still pervades the salons run by Czytelnik (12A Wiejska Street) and Mon Publishers (77 Grzybowska Street). The Radziwills are gone (their palace is now the Presidium of the Council of Ministers) and so are their favorite cafés—Semadeni's and Ziemianska; but Café Nowy Swiat (Nowy Swiat Street, once the promenade of society), Café Switezianka, and the cafés of the Europejski, Forum, Bristol, Grand, and Metropol Hotels attempt to carry on "in the Warsaw Style." At its best this means a great deal of hand-kissing and brisk if not brusque service.

•

I resume the East-West Express the next afternoon. Crossing Eastern Poland we pass ominous fetid swamps, cypress-like trees, unpainted wooden dwellings, crumbling Chekhovian estates, endless pine forests, and wild, wild boar. By 10:26 P.M. we cross the Bug River and are in Russia! Space does not allow a proper description of the enormous moonlit Russian landscape. The horizon is so distant it aches the eye to measure it. . . . At 2:45 the next afternoon, we are approaching Moscow—a few wooden houses nestling among ugly spartan high-rises. And by 3:20 we arrive Byelorussia Station where several Lenin pep rallies are in progress.

In Moscow: Icons, Chewing Gum

The Kremlin Churches are awesome and beautiful, but all are run as state museums. Unknown to most visitors are Moscow's forty-five *working* churches and four congregations of Old Believers. Most have daily services.

If you've time for only one church, visit the Old Believers' Intercession of the Virgin, Rogozhskoye Cemetery. Inside the large yellow tower in the center of the complex you will experience the most spectacular collection of icons displayed in Moscow, if not the world, and wonderful seventeenth-century music.

Visit the Moscow Choral Synagogue (Arkhipova 8)—ten minutes' walk from the monstrously modern, six-thousand-room Rossiya Hotel; in its shadow crouch three splendid little museum churches. Bring the Grand Rabbi some chewing gum, he loves it; it's popular but extremely difficult to come by in Russia.

The huge, imaginative menus in Intourist's "recommended" restaurants are among the finest examples of Soviet fiction. "Service" is a misnomer, and food ranges from mediocre to appalling. But for some reason at the Centralny (Gorki Street 10), the food is excellent, reasonably priced, and swiftly served. Perhaps the reason it isn't heavily touted by Intourist is in deference to the ten alcoved booths whose drawstring curtains protect party bosses, other big names, and their mistresses from prying proletarian eyes.

But the really trendy restaurants, located in remote cellars and false-fronted shops, remain among the best-kept secrets in the Soviet Union and operate like floating crap games. Card players arrive by ten and play a game to see who will sleep with whose girl. By eleven, a band arrives to play "Western popular music," and, at midnight, the doors are locked and then commence activities that occur in no restaurant west of Vladivostok.

•

I was happy to fly Moscow-Vienna via Austrian Airlines if only for the opportunity to consume an authentic Sacher torte and Heurige wine. Flying time is approximately eight Sacher tortes and two bottles of the fruity new white wine.

Vienna: "Tumult," Women, and a Great Deal of Pastry

Arriving in Vienna, I was overjoyed to find a rare open booking at The Bristol. Founded in 1894, The Bristol offers the ambience of that era, the wonders of this one (heated tile bathroom floors), the furnishings of a museum (Biedermeier and Baroque), and the privacy of a Swiss bank vault.

The Bristol may be The Bristol, but Vienna is Vienna and nothing so epitomized *fin-de-siècle* Vienna as the Sacher Hotel. "There was always more *Tumult* over here," observes a waiter in the Sacher's renowned café. Which is perhaps why the Duke of Windsor, John Galsworthy, Theodore Roosevelt, and Arthur Rubinstein preferred The Bristol.

Today only the lavish period furnishings and a couple of night porters recall the nights when the "last row of the Opera was already dancing in the *séparées* of the Sacher." And then there was the night that the Archduke Eugen—or was it the Prince Otto?—came marching down the grand staircase, answering a wager, wearing nothing but his sword on his hip and his mistress on his arm; and she, no more than her stockings. Actually it may have been the *Prince* Eugen. Like all sentimentalists, the Viennese have lousy memories.

But the Viennese never forget they were the first Europeans to learn how to make coffee—they learned the hard way from the besieging Turks in 1683. Today, Vienna's fourteen-hundred coffeehouses are as essential to Viennese life as were the London clubs to Victorian gentlemen and much more accessible to the general public. Women, for example.

In the first, and possibly last, analysis, there is a little bit of operetta in every Viennese woman . . . and a great deal of pastry. The typical woman here is called *mollig*—that is, she is not exactly fat, but certainly never thin. Like Vienna, somewhere on the frontier. Never is the Viennese woman the suffragette; rather, she prefers to subordinate herself to the man.

With all this, one might expect the Viennese gentleman to be extremely overbearing, even domineering. Well, he is not. In fact he is quite as passive as his uncomplicated little sugar puppy. The last thing this fellow needs is a big *Tumult* and he will go to some lengths to avoid one —sometimes to a little beach resort on the Adriatic—but usually to a Ring café like Landtmann. The Viennese are not particularly well traveled.

Blue-jeaned college students say: "We loved the lecture, but where did you get that dress!"

ROSAMOND BERNIER

(Continued from page 90)

building a new center, we're going to do this, there's a new wing to the museum.' They believe that things can still be done. And they will do them.

"I find a great thirst to understand more about art; I find an almost touching romanticism about Europe. When I lecture somewhere, people come up with the most extraordinary expression in their eyes. It's almost like what I imagine a revival meeting to be. You know, the minute you're up on a stage or in a room with ten people, it's theater."

And clothes are a part of Rosamond's performance: Saint Laurent or Halston, romantic dresses by Zandra Rhodes. "Zandra has a totally unique approach to fashion. She works with shapes like a sculptor; she works with textures and colors like a painter. When I speak, the kids come up to me in their blue jeans, look at me starry-eyed, and say, 'We loved the lecture, but where did you get that dress!'

"The people who plan lecture tours misjudge their audiences. People are much more sophisticated than the media experts seem to think.

"I've found none of the truisms of the Helen Hokinson type of clubwoman [the flower-hatted, dim-witted, over-corseted matron drawn by *The New Yorker*'s famed cartoonist who died in 1949]. I haven't eaten one Jell-O salad or one chicken à la king. I meet women who are tremendously active in their community.

"The questions they ask are alert and intelligent. They are concerned about business support of the arts, about government subsidies. They ask about Paris, about art in Soviet Russia, the effect of censorship on the arts.

"One of the reasons perhaps that they pay such attention to what I say is that I'm somebody who has lived their dreams—I have lived in Paris, I've known Picasso, I've eaten the delicious food in the Paris restaurants.

"I'm someone who completely changed my life in middle age. After having made an entire life in France—marrying a Frenchman, running an art magazine, and being a publisher—through the upheaval of a divorce, I completely changed lives, careers, countries."

The change agrees with Rosamond. Today, her country is clearly America. Her life centers on art and a tall, open-faced Englishman: art critic and author John Russell—an articulate, humorous, civilized man whom Rosamond married in May, midst trumpet fanfares and mingling guests in the sculpture museum of architect Philip Johnson's "Glass House" in Connecticut.

Pretty, with the kind of long, regal face you find in a Regency portrait, Rosamond is a strange amalgam of European charm and Philadelphia practicality. Half-English, half-American by birth, she calls herself "an international mongrel" and claims that she first left this country in a laundry basket—at the age of two.

"My mother never really got used to life in America. My father was a specialist in English law and we shuttled back and forth across the Atlantic; I was expensively and inadequately educated in a variety of schools. I gave them up early, though, by rather astutely getting TB."

After a bout in bed and a crazy-quilt education by reading, Rosamond attended Sarah Lawrence; married at nineteen and moved to Mexico; discovered pre-Columbian archaeology; went to Paris in 1946 for Vogue.

"I had no training; I simply arrived in Paris and started going out to see the people who interested me." The people who interested the young editor became friends-in-need—Picasso and Braque, Léger and Matisse.

"Picasso helped me by allowing me to do the first article ever on the Antibes Museum. Matisse let me write the first piece on the Vence chapel. All the artists helped me; I never would have been able to do it if it hadn't been for their kindness.

"When my husband and I started *L'Oeil*, Picasso sent me a photograph of himself reading the magazine. I wrote back and asked if I could use it, never expecting to hear from him because he never answered letters. To my astonishment, the negative of the photo came back in the return post. I made a circulation brochure from that which said, 'Do as he does. Open your eye.'

"American audiences always ask about Picasso—has the estate been settled? Why didn't he leave a will? Inevitably, in almost every city, someone will ask if Picasso was just making fun of people, if he had his tongue in his cheek.

"What can I tell them? He didn't give a damn what he ate and would sit up all night talking over a cheap glass of wine. He was Spanish, not French, you understand."

—BY KATHLEEN MADDEN



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SALADS

(Continued from page 95)

A second round of apéritifs appears. Intense and knowing discussions follow. The menu is agreed upon; appropriate wines are chosen. Vast and extraordinarily inventive lunches are consumed. Digestions are settled with glasses of rare Armagnac. And then, suddenly, shortly after 2:00, there is a hurried shuffle as the brokers scramble back to the Bourse before it closes.

Occasionally Girard discusses with his patrons the possibility of putting in some direct-line telephones from the restaurant to the Bourse; but neither he nor they seem to be in any hurry to do so, as there is the dangerous possibility that business might interfere with lunch. It's a Feydeau farce . . . but the French stock market is healthier than most. . . .

One afternoon as we lingered over *our* Armagnac the conversation turned to salads. Girard, like a magician taking a rabbit out of a hat, produced four brilliant salads before our dazzled eyes. Here, his recipes followed by some of our own.

Chicken Salad Toulousaine
four servings

2 cups cooked chicken, cut in large dice
¾ cup cooked sweet corn kernels (canned, frozen, or, best of all, freshly cooked and cut off the cob)
½ cup coarsely broken walnut meats
4 canned artichoke hearts, drained and finely diced
1 small black truffle, finely diced, or 2 mushroom caps, finely diced
½ cup French dressing or more
1 Boston lettuce

Thirty minutes before serving, toss together all ingredients except the lettuce. When ready to serve, add the lettuce leaves, toss. **Chef Girard's Flourish:** For a witty presentation, Girard spreads the salad around a whole small chicken. He makes a face on the chicken using bits of black olive. Then he adds a necklace of boiled leeks in French dressing, curled into rings. Then he adds a slice of hard-boiled egg atop a tomato and as a final extravagant garnish a slice of *pâté de foie gras* set in an artichoke.

Ham and Swiss Salad
four servings

1 head of chicory
¾ pound imported Swiss cheese, in one piece
¾ pound boiled ham, in one piece
3 ¾-inch slices from a loaf of unsliced white bread
Peanut oil for frying
1 clove garlic
½ cup French dressing made with 1 teaspoon Dijon mustard

Wash chicory, dry thoroughly. Separate, discarding any bruised outer leaves. Slice some of the cheese thinly and cut into 2-inch triangles. You will need 4 or 5 triangles for a garnish. Cut remaining cheese into ¾-inch cubes. Do exactly the same thing with the ham so that you have ham triangles and ham cubes.

Trim the crust of the bread and cut into ¾-inch cubes. Heat oil and garlic in a wide heavy skillet. Add bread cubes and fry until golden brown on all sides. Discard garlic if it begins to turn dark brown, since you want "croutons" with a light garlic flavor.

Toss chicory, cheese and ham cubes in the dressing; garnish with croutons on top and alternating triangles of ham and cheese around edges of bowl.

Rice Salad
four to six servings

1 cup rice (such as Uncle Ben's)
½ cup French dressing made with 2 heaping tablespoons chopped fresh herbs, such as parsley, chives, tarragon (or a teaspoon of dried herbs)
1 shallot, very finely chopped
1 green pepper, seeded and cut into dice
½ cup drained cooked peas (canned or frozen can be used)
2 small tomatoes, cut into large dice, salted and peppered
½ pound string beans, boiled till tender but still firm

Prepare a couple of hours in advance. Cook rice according to directions on package. Do not overcook. When tender but still somewhat firm, drain at once in a colander, pouring cold water over it. In a large bowl put drained rice and all other ingredients (except garnishes), reserving some of the peppers, tomatoes, and string beans for garnishing. Let stand out of refrigerator for at least an hour.

Girard's Garnish:
1 large can tuna fish
2 hard-boiled eggs
8 black olives, pitted and cut in halves
Strips of green pepper
Strips of boiled ham
8 small mushroom caps, peeled, dipped in beet juice, drained

Pile the rice salad on a platter in a long low loaf. Set a mound of tuna fish at each end, using an ice-cream scoop or a cup to make the shape. Top tuna with half a hard-boiled egg and a bit of olive. Make a crisscross pattern on top with ham and pepper strips, putting bits of tomato in the squares. Put mushroom caps, hard-boiled egg slices, and string beans around edges of the platter. Or invent your own flourishes.

Marinated Salmon
ten to twelve servings

2½-pound filet of salmon (one long flat piece with skin and bones removed)
Seasonings: 3 tablespoons salt, 1½ tablespoons sugar, 1 teaspoon coarsely ground white pepper, 1 tablespoon powdered anise
½ cup French dressing with ½ teaspoon powdered anise, ½ teaspoon sugar, and 1 teaspoon Dijon mustard
Chopped parsley

Two days before serving, mix together the seasonings (salt, sugar, pepper, and anise); pat thoroughly into both sides of the salmon. Refrigerate 2 days, turning it over from time to time. The salmon will become "cured" in this dry marinade. After 2 days, remove from refrigerator, drain off liquid that has accumulated, scrape off seasonings from both sides, and dry with paper towels.

Arrange on a platter, pour over the salmon the French dressing to which you have added the anise, sugar, and mustard; sprinkle with chopped parsley.

Girard's Garnish:
Toast triangles or triangles of buttered brown bread
Tomatoes
Cucumbers, cut in 2-inch slices and some thin slices
Strips of cucumber peel
Thinly sliced onion rings
Hard-boiled eggs
Parsley
Capers

Arrange toast on one side of the salmon and alternating tomatoes and cucumber slices along the other. On the salmon make a flower with thin-sliced cucumbers for blossoms, strips of cucumber peel for stems, and a base of onion rings. Put mashed hard-boiled egg yolks on the cucumber slices, bits of hard-boiled egg white on the tomatoes, and garnish with parsley and capers.

For a refreshing dessert, serve Girard's melon salad.

Salade de Melons au Sauternes
four servings

1 tablespoon honey (not a thick honey)
½ cup Sauternes wine
1 large ripe melon

In a glass bowl mix the honey and Sauternes together, add melon balls made with a melon-ball scooper. Mix. Refrigerate an hour or two, mixing occasionally.

Three salads that combine French dressing and mayonnaise all follow the same principle, that is, to marinate the ingredients first in the French dressing and then dress with mayonnaise.

● Cole Slaw with Cherries

Marinate finely shredded cabbage and pitted ripe cherries in French dressing for an hour, tossing from time to time. Add mayonnaise, salt and pepper.

● Ronnie's Cucumber Salad

Peel cucumbers and cut in half lengthwise. With a teaspoon, remove seeds, then slice into ⅛-inch slices. Salt cucumbers and set aside for 30 minutes. Drain cucumbers on paper towels, squeezing to remove extra moisture. Marinate cucumbers in French dressing one hour, drain.

Add to a small amount of mayonnaise enough extra Dijon mustard to give a distinct mustard taste. Just before serving, dress the cucumbers, using just enough of the mustard-mayonnaise to coat them. Sprinkle with chopped parsley and serve.

Ronnie, a great oenophile, is appalled by the fact that, in France, wine is rarely served with salad since the vinegar destroys the taste of the wine. His genial solution is to whisk French dressing into an egg yolk which will then make it compatible with white wine.

● Henriette de V.'s Salad
six servings

1 roasted or boiled chicken, boned and cut into large dice
3 avocados, peeled and sliced
3 bulbs of fennel (or 6 stalks of celery, or a combination of both)
3 endives, leaves separated
1 cup coarsely broken walnut meats
12 black olives, pitted and halved
2 tablespoons chopped fresh tarragon (or half parsley, half chives)
1 cup French dressing
1 cup mayonnaise
Salt and pepper to taste

Combine all ingredients except mayonnaise in a large salad bowl. Set aside for an hour, mixing occasionally. Mix mayonnaise into salad, correct seasoning, serve.

G. and F.'s Tip: Substitute French walnut oil for the peanut oil in the recipe for French dressing. A friendly partner for the

(Continued on page 120)

ART-TOURING

(Continued from page 91)

tour the area and houses. There is a first-rate bookshop with books on everything from architecture to nature, two very good restaurants, a delightful inn. Charmingly planted with purple iris thick along the sidewalks, the village has an absolutely arcadian atmosphere without any kind of pretension."

RICHMOND, VIRGINIA: "What is particularly interesting to me are the offbeat collections, where you hit something quirky because a local person collected this or that and gave it to a museum. The **Virginia Museum of Fine Arts** in Richmond is one of these places—with, unexpectedly, a very large collection of Russian Fabergé objects, the largest group in the country. A delight."

MINNEAPOLIS, MINNESOTA: "In Minneapolis, not only do they have rich stores of classical art in **The Minneapolis Institute of Arts,** they have a first-rate contemporary art museum, the **Walker Art Center.**

"Minneapolis also has the most remarkable architecture. What fascinates me are the differences in regional habits and climate requirements for architecture. In Minneapolis, where it's terribly cold, the downtown area —the banks, the shops, everything—is crisscrossed by skyways, covered walkways that connect one side of the street to the other, up at the second-story level. They look like huge transparent boxes with figures by Giacometti walking through.

"A man can drive his car to a downtown garage, leave his overcoat, go to his office, shops, restaurants without ever going outside. It's fascinating to see."

CHICAGO, ILLINOIS: "Most people know that this city has one of the great museums in the country, **The Art Institute of Chicago.** Fewer people know about **The Arts Club of Chicago,** an old institution which put on avant-garde exhibitions and concerts in the 'thirties. Here was the first large Brancusi exhibition in America; Stravinsky performed at the Arts Club.

"Today, the current head of the club, Mrs. Alfred Phillips Shaw, has offbeat ideas, puts on exhibitions that are full of imagination. The Arts Club interior was designed by Mies van der Rohe; its clubrooms make a charming place for members and their guests to lunch.

"The Art Institute of Chicago, which is so well known for its Impressionist collection, its Oriental collections, its primitive art, is building an important new wing for twentieth-century American art. All of the rooms aren't open yet, but they have some important works in the collection—not just classics, but also innovative, unusual things, funky art from California."

NEW YORK, NEW YORK: "I love quirky points of view, the exhibitions that have some eccentric slant on things. That's why it's always an eye-opener to see people's private collections. They may be uneven in quality, but if the owners are really fond of what they have, the collections are very revealing.

"One museum that visitors often overlook in New York is **The Pierpont Morgan Library.** The Morgan puts on unusual exhibitions—offbeat, amusing things. Since I'm interested in music, its collection of rare musical manuscripts is very touching to me. Last year, they had a marvelous exhibition of Old Master drawings, and this year, an exhibition on Arthur Sullivan in honor of the centenary of Gilbert and Sullivan. An unexpected, original slant."

KANSAS CITY, MISSOURI, "has a superb museum, with wonderful paintings, **The William Rockhill Nelson Gallery of Art –Atkins Museum of Fine Arts.** Its great specialty, its glory nationally are its Chinese things—including outstanding sixteenth-century Chinese furniture. This is thanks to its director, Laurence Sickman. Sickman, as a very young scholar of Chinese objects, went to China in the 'thirties; he bought glorious things when they could still be gotten for very little money. A surprising, marvelous cache."

DES MOINES, IOWA: "I'm tremendously interested in architecture. An unexpected treat for me is the new I.M. Pei-designed wing to the **Des Moines Art Center,** built to house their burgeoning collection of nineteenth- and twentieth-century European and American art. They have the beginnings of a fine contemporary collection."

CORPUS CHRISTI, TEXAS: "Philip Johnson designed **The Art Museum of South Texas,** a beautiful small museum which overlooks the harbor. The windows of the building look right onto the water, and as you walk through the museum you see these slices of blue sky and water; suddenly a boat goes by. The water and the boats are almost part of the structure itself—which is white, white, white—as white as whipped cream or the beaten white of eggs. There is a small permanent contemporary American art collection—Frank Stella, Don Judd, Roy Lichtenstein. But the real star is Johnson's building." ▽



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Can women be real friends to each other? Or are they born enemies, natural rivals for male attention?

WOMEN FRIENDS

(Continued from page 85)

everything they say is 'we' this or 'we' that. And if they have children and you don't, frankly, it's boring to hear them talk about mundane things, like how to find a baby-sitter. I've forfeited a lot of friends in this way—because after a while you simply lose interest."

Sometimes a single woman can rescue a friendship with a married woman by a heart-to-heart talk about the values they both place on their relationship and how they expect it to survive. But a single woman whose newly married friend seems to be neglecting her might also ask herself if she is allowing her friend adequate time to adjust to the pressures and demands of marriage—or whether she herself is having difficulty adjusting to the secondary role she *must* at times play in the life of a married friend, whose first commitment is to her husband.

Another casualty of the couples-only pattern that governs much of American social life is the widow, who, just when she needs companionship most, often experiences a social freeze-out from her married friends. Rather than feeling compassion for a widow, some married women feel threatened by an attractive woman friend who suddenly becomes single. More often, however, the cruel reality is that in our society married couples tend to relate not as individuals but as husband/wife social teams. No matter how stimulating a widow may be, in a group of couples, another *couple* often makes a more interesting and graceful social unit than a person alone.

One way a widow can combat this type of social isolation is by making an effort to find, if not a new romance, at least an appropriate male escort who can accompany her to social gatherings and put her back into the couples mainstream. Another solution may be to entertain more frequently, in which case, her married friends will be almost duty-bound to reciprocate. She might also make it a point to explain to her married friends that she enjoys their company, even as a threesome; and she might find some subtle way of reassuring the wife that she wishes to continue the relationship, not as a rival for the husband's attention but as a devoted friend to both of them.

Few single women, widowed or otherwise, actually have designs on their friends' husbands, no matter *what* the husbands' attitudes towards them may be. The more common situation is one in which a *husband,* wanting his wife's total attention, resents his wife's female friends. Yet there is no reason why one relationship need exclude or infringe upon the other. A woman's friendships with other women may have existed for years before she even met her husband—so it is unfair to expect that these relationships will end or become any less important simply because she marries.

In the best situations, in which both the husband and wife feel secure, a woman may find that she can *include* her female friends in the orbit of love she feels for her husband and become a better friend and a better wife—more positive, more tolerant, and more loving to everyone concerned. Of course, if a woman's attachment to another woman is neurotic or if she develops an obsessive concern with another woman's life or problems, the friendship can be harmful to her marriage. Some effort should be made to put such a relationship in its proper perspective.

The 'sixties shake-up in sexual mores, however, and the growing independence of women have made many women painfully aware that marriage no longer provides an automatic lifetime emotional support—if it ever did. Consequently, a woman today is likely to think twice before "dropping" a trusted female friend. "The men in my life may come and go," remarked a stylish fortyish woman who recently divorced her second husband, "but I wouldn't jeopardize the few close friendships I have with women for anything—because I know that, no matter what happens, they'll always be there. It was close women friends, in fact, who introduced me to both of my husbands."

STARTING A FRIENDSHIP

"If a man does not make new acquaintances as he advances through life," Samuel Johnson once remarked, "he will soon find himself left alone. A man, sir, should keep his friendship in constant repair." The trouble is that a woman meeting another woman often feels more peculiarly self-conscious about approaching her than she might feel about approaching a man. Somehow she feels less certain of a response; and added to one's shyness and natural fear of rejection, with age one becomes more discerning and selective, so that the possibilities for friendship shrink. "As one grows older," the Italian writer Suni Agnelli said years ago, "one realizes more and more that there are few people one really likes to be with. You find yourself looking around a crowded piazza or an airport or a room, and thinking that there is not one person there that you would really like to sit down and talk to for half an hour."

Considering all the obstacles, on those rare occasions when affinities do mesh, or when you do feel an instinctual rapport with a woman, it becomes all the more important to behave with enough confidence and spontaneity so that the opportunity for friendship doesn't pass you by. Social conventions, after all, don't always accommodate human needs, and part of the more liberated attitudes of the 'seventies involves learning when to spurn conventions in favor of something more valuable. For example, a young Manhattan photographer was relaxing over a cup of coffee at her health club when she noticed, just a few tables away, an attractive young woman having lunch with two other women. "I liked the woman's warmth," she recalled, "I liked her verve, and the total lack of envy with which she seemed to relate to her friends; and I thought to myself, 'If I don't say something now, I may never see her again.' " So grasping for an excuse, she asked the woman (who turned out to be a graphics designer) if she would mind spending a few hours posing for an advertising layout which she had just been commissioned to photograph. "We joke now about the way I 'picked her up,' " said the photographer, "but she was flattered that I would make the effort to meet her, and the small embarrassment I felt in approaching her was well worth the close friendship we have now."

"What's important in approaching another woman," Dr. Freeman agreed, "is selecting the appropriate overture. Ask yourself how you would like to be approached. Sometimes a sincere compliment is enough to initiate a contact; then once a conversation has developed, you might exchange business or calling cards and suggest meeting for lunch—or think of an interest you share and ask your acquaintances to join you. If a woman turns you down the first time, try again. Three invitations may well be the limit, but a woman may have genuine reasons for refusing an invitation. Don't be put off either by a noticeable difference in ages, because between complementary personalities who share

the same interests, age is irrelevant. Be careful, though, not to go too fast. Let the other woman respond. Friendship has to grow; otherwise it's forced and false, just frequent acquaintanceship.

"It's also important to ask yourself *why* you want to be friends with a woman. Is it just because she can do you a favor? Many women rationalize social climbing by saying that they are always careful to reciprocate; but that's not friendship—that's making a deal."

Frequently, too, a woman may be misled by acquaintanceships that simulate friendship. The fact that you play tennis with a woman once a week, sit next to her every day at work, run into her constantly at the local women's club, or live next door to her doesn't necessarily mean that the two of you have anything more in common than an activity or a coincidence. When the circumstances change, the "friendship" may be over, unless both of you have invested enough of yourselves to transcend the situation.

KEEPING A FRIEND

"Adieu, my young sister, my lovely Juliette. I clasp you to my heart, for I love you with a love surpassing friendship. I go down on my knees to embrace you with all my heart." Thus wrote the brilliant Germaine de Staël in a letter to her young friend Juliette Récamier, the reigning beauty of her day, the woman whom throughout nineteen years of friendship, by turns ardent and fragile, Madame de Staël referred to as "the other half of my soul."

In the neon glares of our twentieth-century life, friendships between women seldom elicit such lyricism or passion; and, considering the mobility of modern American society, a friendship that manages to endure not nineteen but ten or even five years often appears to us as something of a social phenomenon. We are not geared in this country to sustaining relationships. Certain aspects of the European culture seem more conducive to enduring relationships than our own.

Friendships in Europe are inclined to develop with maddening slowness; yet Europeans, less accustomed to affluence than we are, are also more likely to preserve what they have acquired. Here, with our characteristic rush to achieve, we have come to expect "instant" everything; and, in the Throwaway Society, things and people are often discarded with equal nonchalance.

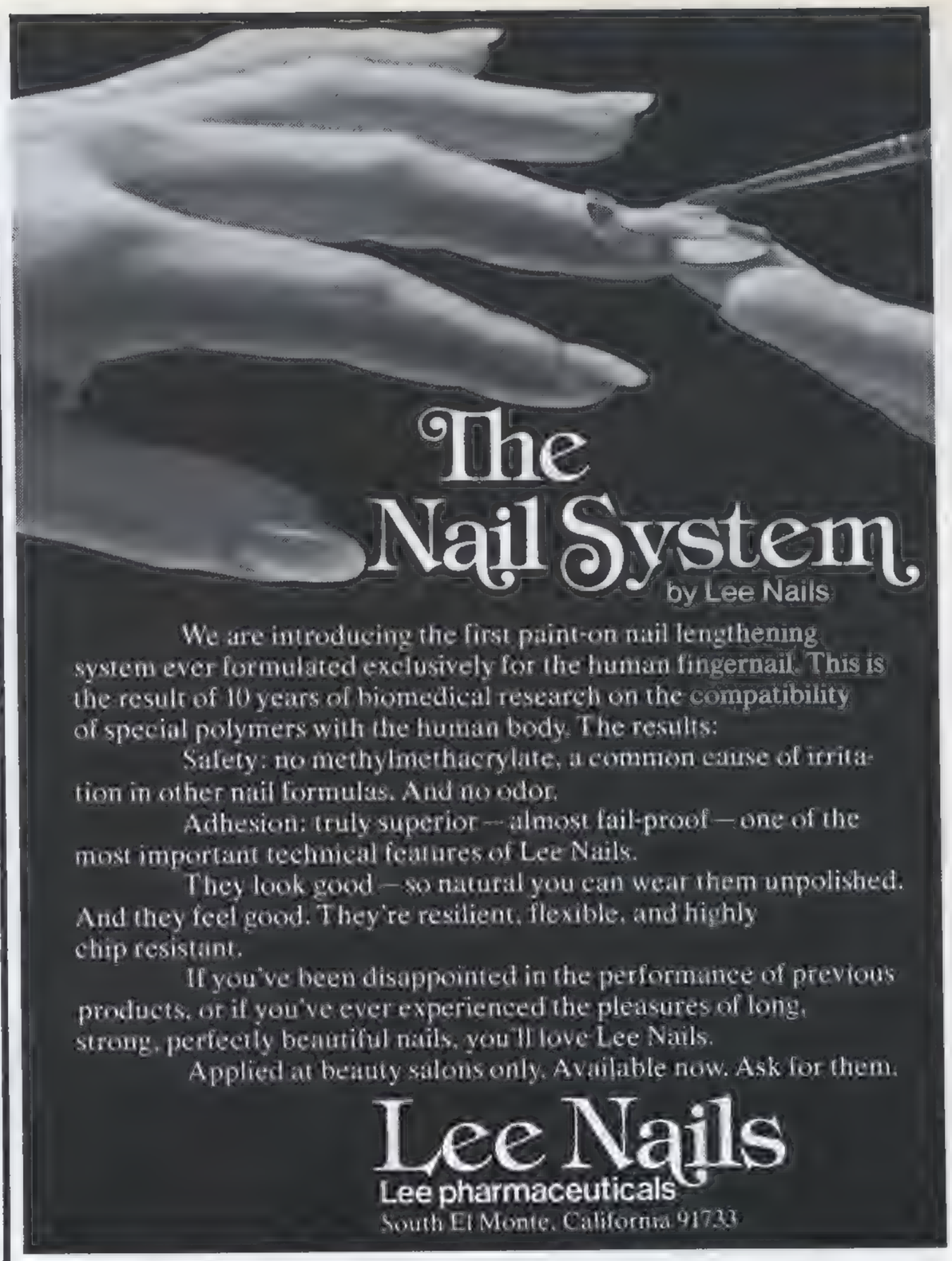
Physical contact, too, occupies a different niche in the European mentality. The traditional European greeting—a kiss on each cheek—is second nature to both men and women, and European women venturing out together socially walk arm-in-arm as a matter of custom. In this country, despite a seeming atmosphere of permissiveness and a pervasive public exploitation of sex, the specter of sexual inhibition and repression still makes it hard for that simple, innocent affection to be expressed without embarrassment. Yet the painful result of such an attitude is that people who don't touch physically often don't touch spiritually or emotionally either.

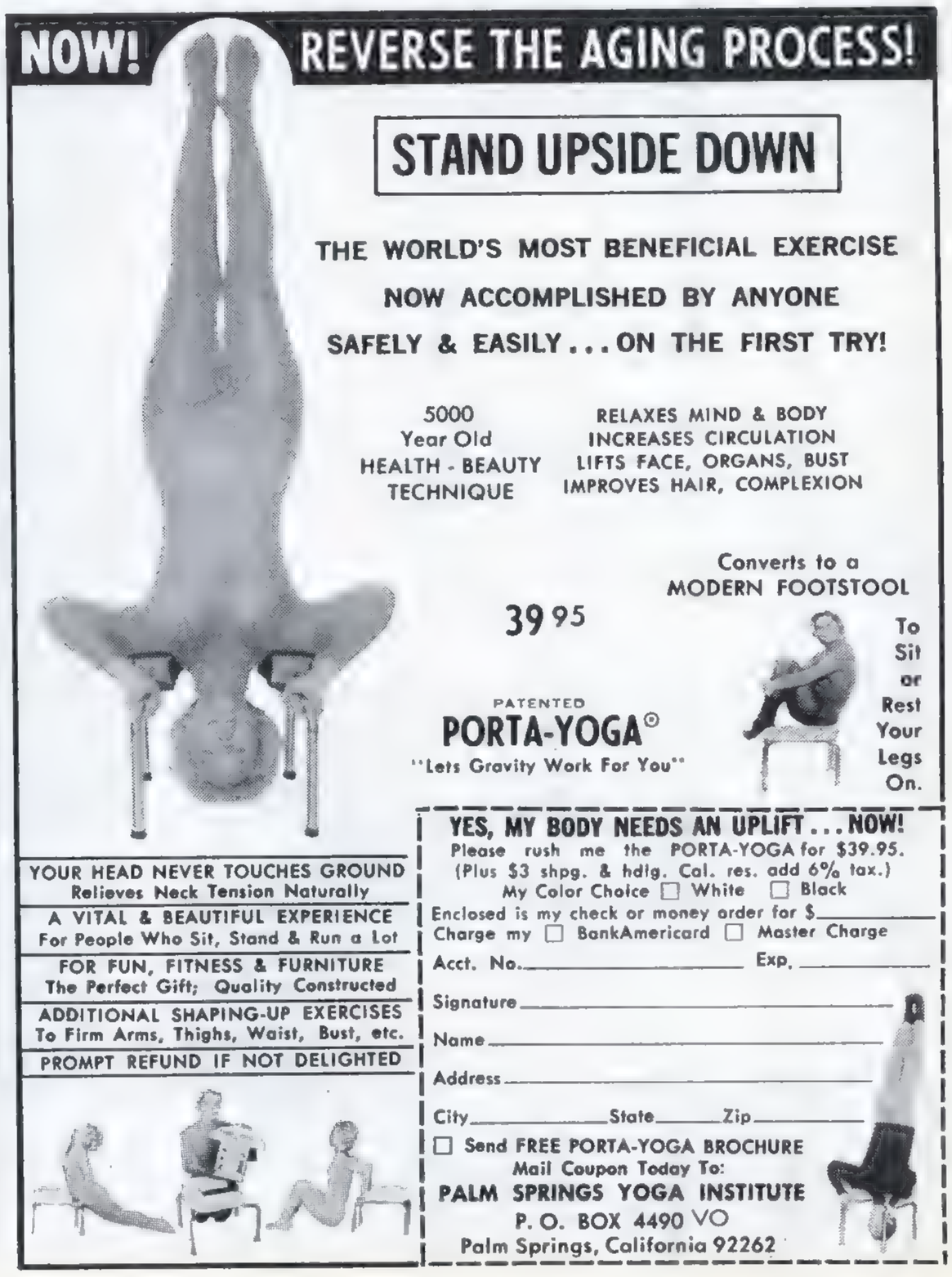
With one out of every four American marriages ending in divorce, the instability of the family unit and the overpowering transience of human relationships inevitably affect both children's and adults' attitudes toward friendships—with the result that, as one progresses through life, the accumulated sense of loss, absorbed from all directions by a kind of psychological osmosis, rancors.

"You feel guilty when you can't sustain a friendship," said an attractive Philadelphia matron who admits that, of the five women closest to her, only one has been a friend for more than five years. "You feel there's something wrong with you." Why? What makes it so difficult, even when one *does* value relationships with women, to maintain that elusive bond of sister/friend closeness that idealistic women instinctively seek and expect? Why is it that, no matter how much effort a woman may exert in cultivating new friendships, her inner circle tends to remain small, with disconcertingly frequent changes of faces?

Keeping a friend, Dr. Freeman explained, depends not only on how well people are able to understand *each other* but, more importantly, on how well they are able to understand—and to fulfill—each other's *expectations*. "We assume," said Dr. Freeman, "that what we want, others will want, that what we do, others will do—but you have to *say* what you expect of a friendship or else make your expectations known in a nonverbal way; and you must make certain that any discussion of ideals is reciprocal. If you state your conditions, your friend may not necessarily state counter-conditions; instead, she may just try to live up to your expectations, which places the friendship under a terrible strain with one person constantly seeking the approval of the other."

Consciously or unconsciously, most women have very definite standards of friendship. What ingredients do they expect in that mysterious alchemy that transforms a casual friendship into a more devoted and permanent bond? (Continued on page 119)





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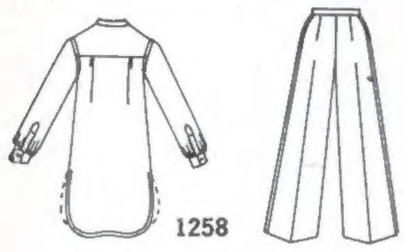
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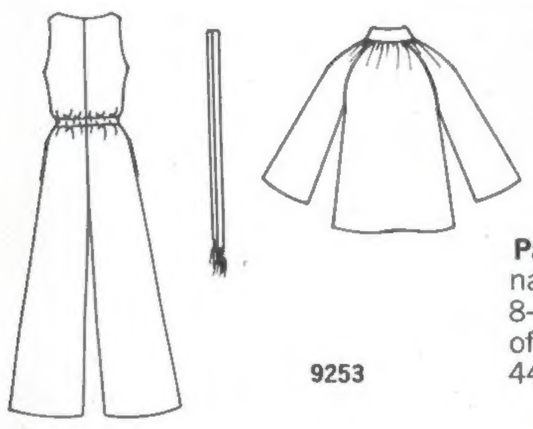
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VOGUE PATTERNS (Continued from pages 106-111; other views, yardages, details)



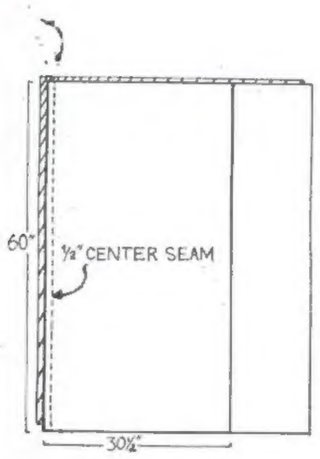
Pages 106 and 109 Vogue Pattern 1258 by Geoffrey Beene—the pyjama in crêpe de Chine and in knit. Sizes 6-16. For size 10: 5¼ yards of 44″ fabric. $4; in Canada, $4.40.



Page 107 Vogue Pattern 9253—the narrow jumpsuit and jacket. Sizes 8-16. For size 10 jumpsuit: 2¾ yards of 56″ fabric; the jacket, 2⅞ yards of 44″ fabric. $2.50; in Canada, $2.75.

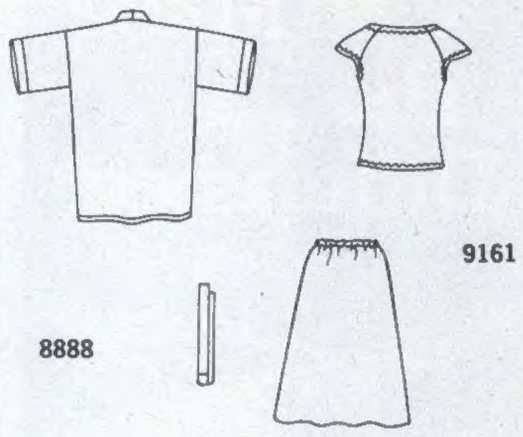
Page 108 Vogue Pattern 1203 by Leo Narducci—the small-evening dress. Sizes 8-16. For size 10: 4 yards of 44″ fabric. $4.50; in Canada, $5.95.





EXTRA!

Pages 108, 109 The Vogue extra—the 60″ shawl. To sew, start with fabric that's 120″ long (3⅓ yards) and at least 36″ wide. Cut fabric in half lengthwise and trim width to 31″ (so you have two 60″ X 31″ panels). Join pieces lengthwise with a center seam—½″ wide—using a zigzag stitch. To finish seam and hem edges, use a zigzag stitch.



Page 110 Vogue Pattern 8888—the kimono covering worn as a coat and as a dress. Sizes S-M-L. For size S: 3¼ yards of 44″ fabric. $2.50; in Canada, $2.75. . . . Vogue Pattern 9161—the top and skirt. Sizes 6-16. For size 10 top and skirt: 3¼ yards of 44″ fabric. $3; in Canada, $3.30.



Page 111 Very Easy Vogue Pattern 9252—the loose-falling drawstring smock dress (pattern also includes scarf). Sizes 8-16. For size 10 dress: 3⅛ yards of 44″ fabric. $2.50; in Canada, $2.75.

FASHION AND ACCESSORY DETAILS

Page 48: Belt by Morris Moskowitz.

Page 49: *Left:* Jewelry, Carol Hasselriis for The Celebrated Pork Pie Establishment. . . . *Right:* Hat, Irene of New York. Geoffrey Beene scarf. Bracelet: M&J Savitt. Aris gloves. Julianelli shoes.

Page 50: *Left:* Necklace, Geoffrey Beene for Bergère. . . . *Right:* Scarf by Geoffrey Beene.

Page 52: Accessories by Yves Saint Laurent.

Page 53: Accessories by Yves Saint Laurent.

Page 54: Necklaces: Carol Hasselriis for The Celebrated Pork Pie Establishment, Art Asia. Bangle, Carol Hasselriis for The Celebrated Pork Pie Establishment. Trotting handbag, at Elizabeth Arden Salons.

Page 55: Jewelry, Carol Hasselriis for The Celebrated Pork Pie Establishment. Bruno Magli shoes.

Page 57: Beauty Mist tights. Shoes, Gamins/AdLib by Raybuck.

Page 61: *Top:* Coat, S.W.I. division of Rosanna.

Page 63: Clothes, George Memmi for Design Concepts.

Page 74: *Left:* Joan Vass scarf. Morris Moskowitz belt. La Bagagerie bag. Round-the-Clock tights. Christian Dior shoes. . . . *Right:* Geoffrey Beene shawl. Coach belt.

Page 75: *Left:* Doro scarf, shawl. Bangles, Inoui by Phillipe Boisson. Coach belt. Trimfit tights. Garolini shoes. . . . *Right:* Bernard Kayman glasses. Necklace, M&J Savitt. Doro shawl. La Bagagerie bag. Bangles: Alexis Kirk, Cathy and Marsha for Catherine Stein.

Page 76: *Left:* Borbonose necklace, at Henri Bendel. Yves Saint Laurent belt. Bangles: Inoui by Phillipe Boisson. Coach bag. Seric boots. . . . *Right:* Bangles, Lecour-Johnson. Yves Saint Laurent belt. La Bagagerie bag.

Page 77: *Left:* Bangles: Bloomingdale's, Inoui by Phillipe Boisson. Bottega Veneta bag. Van Raalte tights. Christian Dior shoes.

Page 78: Bracelets, Geoffrey Beene for Bergère. Scarf by Geoffrey Beene. Herbert Levine shoes.

Page 79: *Left:* Scarves, Carol Peretz, Buy Imp. Ex. Co. Bangles: Art Asia, Cathy and Marsha for Catherine Stein. . . . *Right:* Necklace, De Bare Saunders. Glentex scarf. K.J.L. bracelet. Herbert Levine shoes.

Page 96: Jewelry: Les Bernard.

Page 98: *Left:* Scarf, Daniella Morera. Belt, Sylvia Agostini for Findings. Celia Sebiri bangle.

Page 99: *Left:* Tinka Scarf. . . . *Right:* Scarf, Echo Scarfs. Abbe Creations belt. Bangles: Cathy and Marsha for Catherine Stein. Eve Lost bag.

Page 106: Necklaces: De Bare Saunders, Monet. Henri Bendel cuffs.

Page 107: Earrings: Carolee. Bracelets, Bob Lee for Hunting World, Monet.

Page 108: Cuffs, Robert Lee Morris at Sculpture to Wear.

Page 109: Bangles: Bob Lee for Hunting World, Monet.

Page 110: *Left:* Roberts Sunglasses. Gudule scarf. . . . *Right:* Bangles: Peter & Peggy for P.C. Designs. Gudule scarf. Belt: Yves Saint Laurent.

Page 111: Cuffs: Cara Croninger, at Sculpture to Wear.

COVER BEAUTY NOTE

(Continued from page 3)

Just under the wire for summer, super-good beauty news from Clinique: their brand-new oil-free Pore-Minimizer Makeup. Four years in the works, this light matte makeup smoothes the surface of your skin, makes even small pores look smaller, and leaves a baby-soft finish that's irresistibly smooth. The big summer plus—it has the absorbent capacity to soak up ten times its own weight in oil, so it's terrific for the hot weather now, when even the driest skins can get oily. And for oily skins, it's a year-round boon! In four shades (that's Honey Beige on the cover—polished and glowed with Ripe Peach Colour Rub).

WOMEN FRIENDS

(Continued from page 117)

Above all, most women say that they look for *a confidante.* "I expect a framework of openness and honesty about our lives," said the interior-designer wife of a Baltimore doctor, "someone I can talk to easily—but I also expect *discretion.* What I tell a woman in confidence, I don't expect to be used as cocktail conversation."

Companionship and moral support. "I look for someone with whom I can have enjoyable times," said a sociable young Manhattan shipping executive, "someone I admire and respect, who shares my tastes and interests. But I also need to feel that I can turn to a friend in a crisis and that she will do the same. I expect that we can help each other to solve our problems and give each other a moral and psychological uplift."

Mental stimulation. "Communication is impossible unless there is intellectual rapport," said a young professor of languages at Georgetown University. "I look for an exchange of ideas and the challenge of someone who can make me think in new directions."

And *loyalty.* "A friendship should be able to withstand occasional clashes of emotion and opinion," said a Los Angeles mother of three teen-age children, "even if one's ego and pride are hurt. I expect a friend to be there for the bad times as well as the good."

Beyond practical expectations, however, occasionally two friends may be drawn together by an intangible magnetism—call it "an understanding of each other's heart" or "a delight in each other's presence." However it is defined, it is that rare force which transforms an ordinary friendship into what Dr. Freeman calls "a state of grace." Yet even such a bond can be threatened by careless or inconsiderate behavior; and, regardless of how their expectations may differ, most women agree on the factors that weaken and sometimes destroy friendships between women.

What annoys women most is a woman who constantly breaks her word or carelessly falls into the habit of breaking dates with other women. "It's so insulting," said a Manhattan public-relations representative with a covey of devoted friends. "You can't take your friends for granted—if you promise one thing and do another, how can anyone trust you?"

Another common failing is saying too much. "We get sloppy," said the wife of the Baltimore doctor. "Sometimes a woman thinks she can say anything to a friend—but you have to be

(Continued on page 120)



Little Rosa lives in a small hut made of scraps of wood and tin, crowded into the slum section of a large South American city.

Her father works as a day laborer on construction sites, but his earnings are small and often he cannot find any work at all. Rosa's mother peddles lemons and garlic in the streets to help earn money for food.

Rosa's parents try hard to provide for her and their other four children. Our overseas report says the children have "very poor clothing" but they are "clean and neat, not only in their attire but in their persons."

When we took her picture, Rosa was sitting at her desk in school writing to her sponsor. She is a good pupil, "very bright and alert . . ."

Now Rosa has a chance for a better life in spite of her hardships. With help from her CCF sponsor here in the United States, she can get an education. And with an education she has a chance to break the poverty cycle—to escape from the dismal slum where she lives.

Rosa and her sponsor exchange letters and the little girl looks forward to receiving them. To her, they mean her sponsor loves her and cares about what happens to her.

But what about other children trapped by poverty? What will happen to them? Rosa is only one example of thousands of children around the world who are waiting for someone to care.

Your love can make the difference. Through the Christian Children's Fund, you can sponsor a needy child like Rosa for only $15 a month (about 50¢ a day) and begin a person-to-person relationship with the child assigned to you.

What does your sponsorship actually do for a child? Well, each child is helped according to his own needs. If the youngster lives in a Children's Home, you will be helping supply food, clothing and medical care. If the child is enrolled in one of our Family Helper Projects, your sponsorship will help provide school supplies, clothing, medical assistance, emergency food and shelter, and family guidance from a trained child care worker. Won't you share your blessings with a child who needs help?

Just fill out the coupon and send it with your first monthly check. In about two weeks you will receive the child's photograph, name and mailing address, as well as a detailed description of the project where the child receives assistance.

You may write to your sponsored child and your letters will be answered. You will get the child's original letter along with an English translation. (Children unable to write are assisted by family members or staff workers.)

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SALADS

(Continued from page 114)

taste of the walnut meats in Henriette's salad.

Salade Bourguignonne
dressing for six servings

2 chicken livers
1 teaspoon Dijon mustard (or a little more to taste)
1 tablespoon vinegar
1 egg yolk, lightly beaten
1 shallot, finely chopped
Salt and pepper
3 tablespoons olive oil
1 large Boston lettuce or 2 small ones

Boil the chicken livers in lightly salted water for 4-5 minutes. Drain and cool. Chop fine. Put in a wooden bowl and mash to a paste. Dissolve mustard in vinegar. Add to livers. Then add egg yolk, shallot, salt, and pepper; mix together with a fork. Continue to mix while you add the oil gradually. Use over lettuce or mixed salad greens.

Cabbage Salad
1 medium-size cabbage
3 hard-boiled eggs, halved
¼ pound boiled ham, cubed
¼ pound prosciutto, cut into strips
½ pound imported Swiss cheese, cubed
½ cup coarsely broken walnut meats

Dressing ingredients:
1 tablespoon Dijon mustard
2 tablespoons vinegar
3 tablespoons oil
4 tablespoons cream
½ teaspoon each salt and pepper
2 tablespoons finely chopped fresh herbs (tarragon, parsley, or chives, or a combination) or 1 tablespoon dried herbs
1 finely chopped shallot

Remove and discard any wilted outer leaves and core of cabbage. Reserve 1 cabbage leaf for each serving. Shred rest of cabbage coarsely, sprinkle generously with salt, and let stand 1 hour. Rinse to remove salt, drain, dry.

Make the dressing by first combining the mustard and vinegar, then stir in the remaining dressing ingredients. Pour over shredded cabbage, mix, and let stand at least ½ hour. Line a bowl with reserved cabbage leaves, put in the dressed shredded cabbage, then all other ingredients on top. Mix all together at moment of serving. ▽

WOMEN FRIENDS

(Continued from page 119)

careful how you say what you mean. You have to be tactful and diplomatic. It's the same as in a marriage; the longer you're involved with a person, the more sensitive she becomes to your opinion and the more easily she can be hurt."

Most of all, women agree that the best way to nurture friendship is to show your friends that you care about them by giving. "Give of your time and give of yourself," urged the Manhattan public-relations representative. "*Make* the time. One of the subtle failings in friendship is simply not taking the initiative. So don't always wait for a gesture from someone else. Think of your friends on special occasions like their birthdays or anniversaries; make a card or a gift instead of buying it. Extend the hospitality of your home, not just for big parties or carefully planned dinners but informally, when you can talk. Look for little ways to give: if you see an article that might interest a friend, cut it out and send it to her; if you find a terrific new wine or a great new restaurant, call her up and tell her about it. When you develop this habit of giving, friendship is generated on both sides."

"It is important to know and to accept a friend's weaknesses as well as her strengths," said Dr. Freeman, "for, in a close friendship, a woman expects more but she also gives more—and part of this giving is forgiveness, which goes beyond mere tolerance. Otherwise, what does a friendship consist of but being serviced by the other person?"

What are friends? In the best sense, friends are a family—a family one chooses. "Have friends," advised the great seventeenth-century Spanish sage Baltasar Gracián. "It is a second life. Remember, we have either to live with friends or with enemies, wherefore try daily to make a friend, and even if not as an intimate, at least as one well disposed, that some may remain afterwards as confidantes, having passed the ordeal of selection.

"Be not too fragile in bumping against the world, and least so with your friends; for some crack with the greatest of ease, showing that they are made of poor stuff. Such trifles bruise them that real hurt is not necessary. So search out those who promise to last; the best variety undoubtedly are the salted, even though their digestion costs you a measure of effort. For knowing how to keep friends is more than knowing how to make them. True friendship doubles the good and divides the bad. It is the only defense against misfortune, and the very balm of the spirit." ▽

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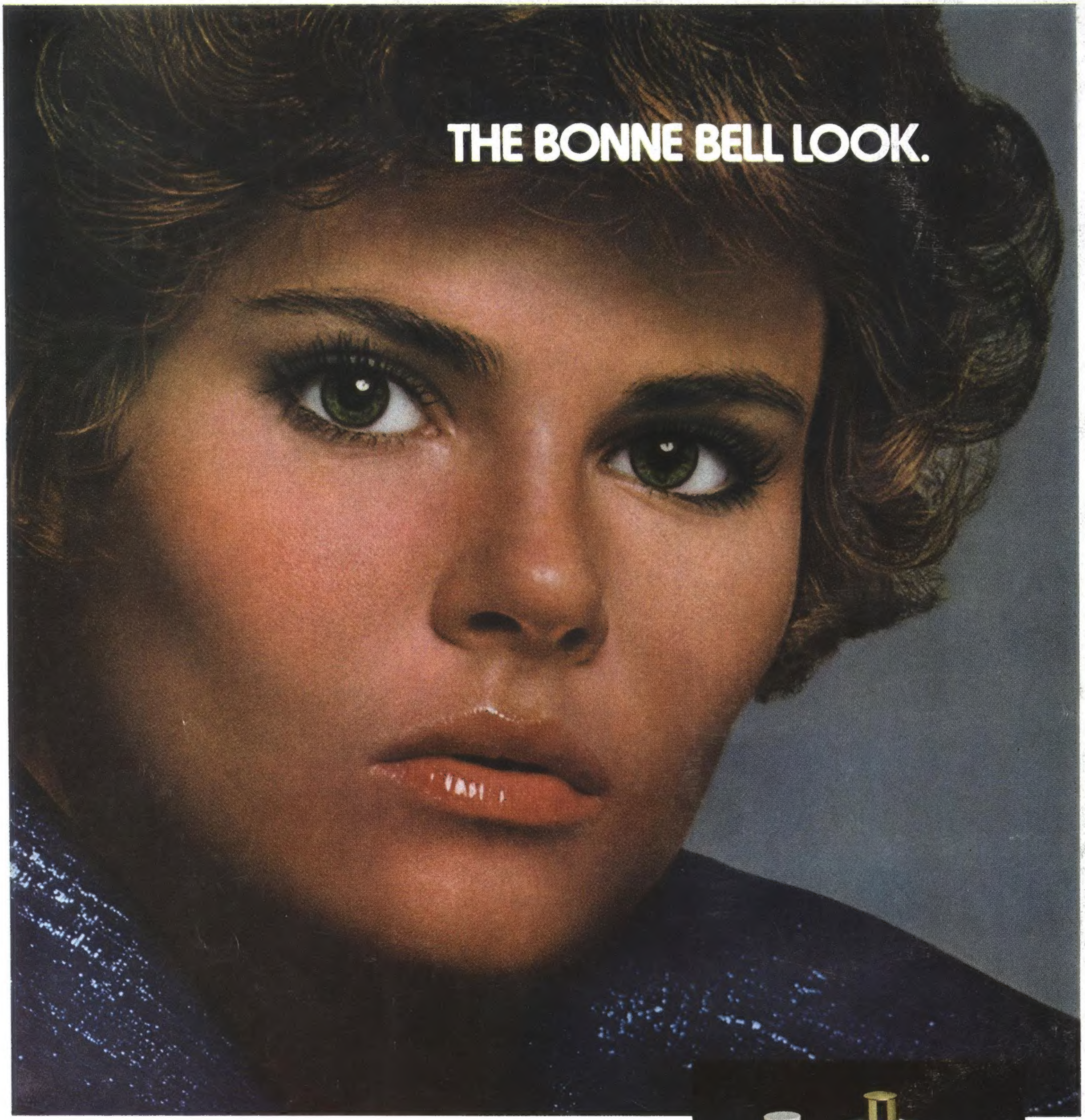
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